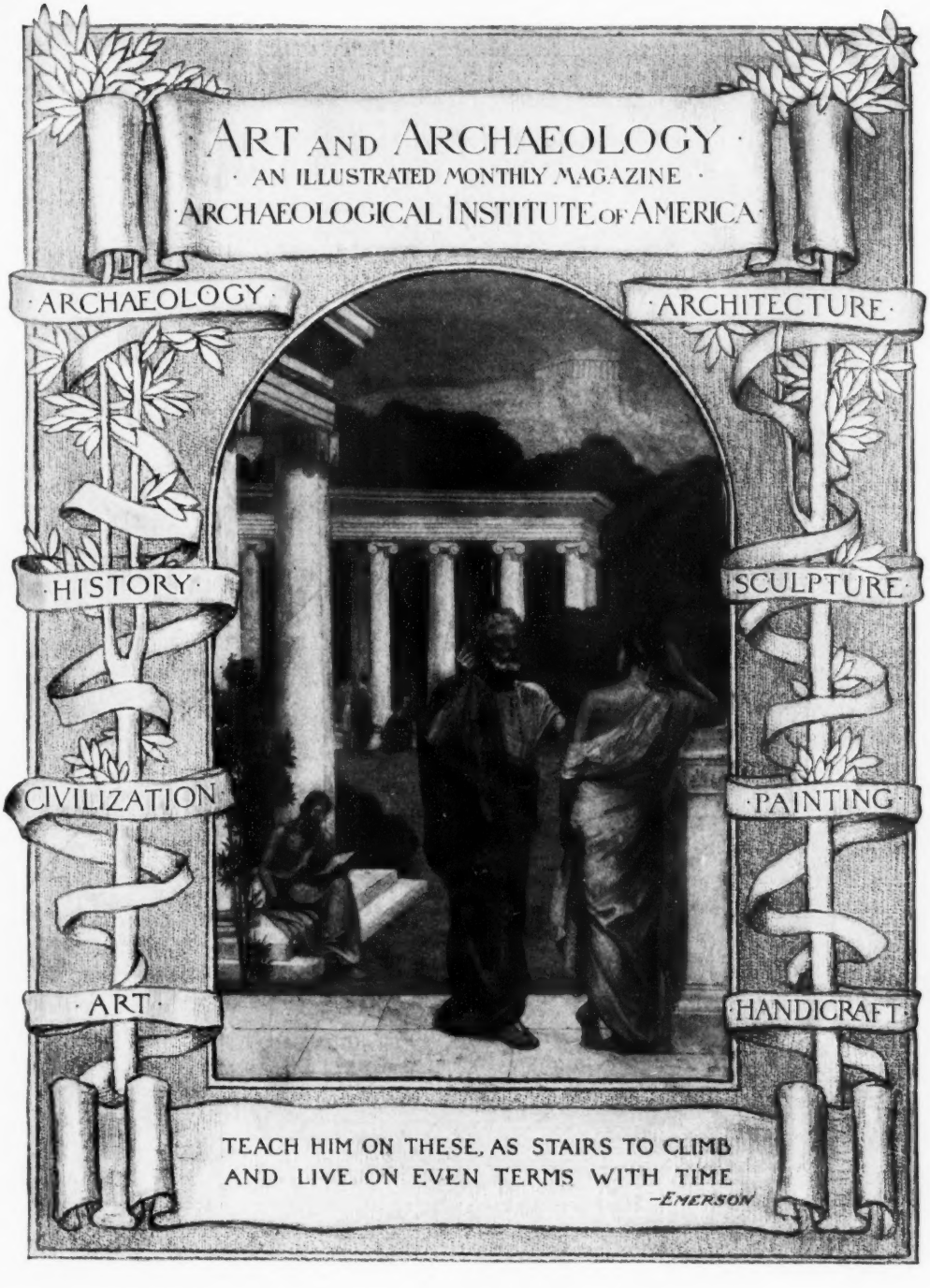

ART AND ARCHAEOLOGY
AN ILLUSTRATED MONTHLY MAGAZINE
ARCHAEOLOGICAL INSTITUTE OF AMERICA
ARCHAEOLOGY
ARCHITECTURE
HISTORY
SCULPTURE
CIVILIZATION
PAINTING
ART
HANDICRAFT
TEACH HIM ON THESE, AS STAIRS TO CLIMB
AND LIVE ON EVEN TERMS WITH TIME
—EMERSON

Photograph by C. Ording, New York

The National Monument to the Author of the Star Spangled Banner, Francis Scott Key, to be erected at Fort McHenry, Baltimore, where the song was written. The sculptor, Charles H. Niehaus, is seen beside his statue.

ART and ARCHAEOLOGY

The Arts Throughout the Ages

VOLUME VI JULY, 1917 NUMBER 1

THE NATIONAL MEMORIAL TO THE AUTHOR OF THE STAR SPANGLED BANNER

FRANK OWEN PAYNE

IT would be a most difficult task for one to foretell who among our living American sculptors will be ranked highest by the art critics of future generations. There can be little doubt, however, that the name of Charles H. Niehaus will occupy a very high position among those sculptors who have produced works nearest in excellence to the great classic masterpieces of antiquity.

Niehaus is in no sense a so-called "modernist." He frankly avows his reliance upon the principles of art which have made the works of the Greek and Roman sculptors supreme. Yet he is not in the least a slave to classic ideals. There is a freshness, a living quality about his works which makes them eminently modern in spirit. He has never been guilty of the crimes and absurdities which the "modernists" affect.

Niehaus is possessed of an intense love for mythological and classical themes. His Cestus, his Athlete with the Scraper, both in the Metropolitan Museum of Art, and his Neptune Fountain Figure, are among the best examples of his treatment of the classic theme. Even in his man with the drill commemorating the discovery of oil at Titusville, Pa., we have a nude figure instinct with classic spirit and yet modern in the very best sense. One cannot contemplate any of these works without realizing that in them we have the same feeling which inspired the artists of old Hellas, still alive in our own day.

The national monument to the author of the Star Spangled Banner, Francis Scott Key, now in process of construction at Fort McHenry, in Baltimore, where the immortal song was written, was awarded to Niehaus after a competition held in the city of Washington.

The award was given over a very large number of competitors by the National Art Commission.

In this memorial the sculptor has paid a tribute not only to the poet who wrote the song, but by representing a colossal figure of Orpheus, he has paid an equally splendid tribute to the genius of music. It is most gratifying to note that the sculptor has had the courage to make a symbolical figure and thus to honor the sublime art of music. Thus he has given us an Orpheus instead of presenting the world with one more unlovely portrait of mere man. For this he deserves our profound thanks.

This remarkable statue must be seen and studied from all angles to be fully appreciated. It is beautiful beyond description. Every line in it is a curve of exquisite subtlety. The poise of the lithe graceful body and limbs is indicative of swift forward motion. The lyre which he bears, true to fabled lore, is made of tortoise-shell together with the twisted horns of the goat. From the beautiful head with the fine face of classic profile, to the strong yet beautiful sandaled feet, this splendid figure is full of life, motion, and exquisite grace. Indeed it is so beautiful that one cannot help thinking that if Orpheus really looked like this, it is no wonder that he was able to "draw iron tears down Pluto's cheek" as the poet has said, and win again his beloved Eurydice back out of Hades.

The pedestal consists of a great cylindrical drum richly ornamented with classic moldings and decorations. It bears upon the front a fine medallion portrait of Key. On either side of this medallion are patriotic insignia and the drum is encircled with a procession of figures in low relief representing music and the classic dance.

In spite of his numerous other great works, we cannot help but feel that in this Orpheus, created to commemorate the author of our national anthem, we have this sculptor's very greatest effort. It is a work of art whose transcendent beauty will charm and delight the American people as long as the anthem, whose creation it celebrates, shall continue to thrill and inspire them.

Brooklyn, New York

RECENT DISCOVERIES IN A CHURCH AT CECCANO NEAR ROME OF FRESCOES IN THE STYLE OF GIOTTO

ANTON GIULIO BRAGAGLIA

(Archaeologist to Queen Elena)

THE Ciociaria, so well known for the beauty of the models who are to be seen in the Piazza di Spagna in Rome, and for its picturesque natural beauty, hides treasures of art but little known because it is so little visited except Alatri, Ferentino, or Veroli, which are the most prosperous parts.

At Ceccano (Fig. 1) is a church well worthy of notice, built in the twelfth century, which is not only interesting, but, on account of certain frescoes recently discovered, is of great artistic value. Fifteen or twenty large frescoes lately uncovered are but a portion of what the church possesses and they are worthy of study, particularly some of them. Santa Maria del Fiume is far less known than the celebrated monasteries of Fossanova and Casamari, but, apart from the frescoes discovered, can be compared even with these treasures of architectural beauty. They were certainly constructed after S. Maria and must have been built by the same company of artists who built the church of the College at Ferentino, that in the Piazza of Alatri, and that of St. Dominic, near Sora. This is creditable on account of certain details of the capitals, of the columns, doors, etc., and because the same quality of travertine is used in all these churches and the same primitive snowy whiteness is still preserved as is seen conspicuously at Fossanova. The church of St. Mary (Fig. 3) is outside the town near the right bank of the Sacco and was built by Cardinal Giordano in 1195. On the same spot there existed formerly—dedicated by Antoninus to his wife Faustina—a temple, having annexed to it one of those asylums called *faustiniani*, whose children used, according to Horace, to go about the city singing on days of festival.

The existence of the temple is proved by the discovery of certain coins bearing the inscription: *Ædes Divæ Faustinæ* and of certain stone slabs studied minutely by Mommsen, Gruter, and especially by Bianchini, in the *Hist. Eccles. Quadripartita*, III, p. 588. Near the same locality are also found certain very ancient baths, which an inscription tells us were restored by Hadrian; there was also a handsome villa, the property first of the Antonines, and afterwards of Hadrian, to whom belonged a Hermes in *rosso antico* found in 1859, which is now in the Vatican, and which was fully illustrated in the *Giornale di Roma*, No. 80, of that year, by the Pontifical Commissary of Antiquities, Comm. Pietro Ercole Visconti. Cardinal Giordano probably constructed the church with the materials of a more ancient one, since the *Cronaca di Fossanova*, generous in notices about this city of Ceccano (it appears that the Chronicle was written by a Monk of Ceccano by order of Giovanni, Lord of Ceccano), says that a church of S. Maria del Fiume was burnt down, once

FIG. 1.—The town of Ceccano, in the Ciociaria, Italy.

at the same time as Ceccano and Ceprano in 1115, and a second time together with Ceccano in 1149, although it remained standing, though in very bad condition, in 1158, the Abbot being a certain Roger. All the same only the walls of the old church could have been utilized for the new building.

The simple façade is rich in a magnificent door with a round arch which has this peculiarity, that the bracket on the right side supporting the arch, instead of being sculptured in lilies, like its fellow, bears the emblems of the four Evangelists. The pillars of the door, like those which adorn the pilasters, are bordered with beautiful circlets of fine design, simple but exquisite, and all differing as to the graceful capitals and the lower parts of each. The round window of the façade, well preserved as all the church, does not possess columns so richly worked as to be compared with certain other monuments of the same style, but it is beautiful. There are the great forked windows at the sides of the apse which are most graceful and elaborate, even in the judgment of those who, for example, have seen in Fondi, the marvelous embroidery of the forked windows of the castle. That which is absolutely superior is the pulpit (Fig. 2), a jewel of architecture, perfectly preserved and rich in every detail of elegance. The twisted column which is placed in the upper part of the ambo, for use as a candelabrum—as in the church of S. Maria in Cosmedin in Rome—is singular, and the two desks are interesting and suggestive leaning down from the lovely balcony of spiral columns; that for the Gospel has the face of a man, cold and insignificant, that of the Mass bears a lily. There is also a most exquisite holy water basin. In the center of the ceiling the joining of the corners is

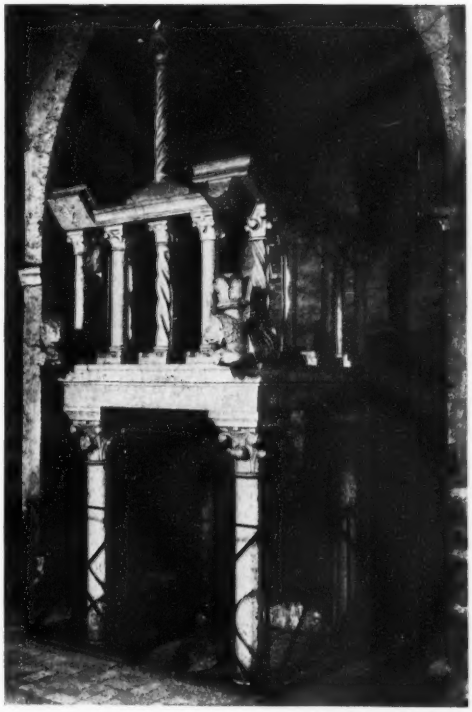


FIG. 2.—The Pulpit of the Church.

formed by the arms of the family of Cardinal Giordano, of whom the church also possesses the great Cardinal arms in marble. This Cardinal, first Monk and then Abbot of Fossanova, was later created a Cardinal, and having become rich by his elevation he built at his own expense the church of S. Maria, providing for it both revenues and authority. In fact, the first Abbey of S. Maria then built, and, in 1169, newly consecrated, enjoyed full liberty, granted to it by Giovanni, Count of Ceccano by a *Charta Libertatis*, fully described in the *Chronicles of Fossanova*, and had a convent, later on destroyed, of which the foundations remain, lying in the direction of the walls of the church. For the consecration of the

FIG. 3.—The Church of Santa Maria del Fiume, at Ceccano, as seen from the other side of the river.

church there came to Ceccano the most eminent prelates and powerful seigneurs of the country round. The *Chronicle* enumerates many personages and boasts of the rich funds granted to it and of rich gifts given on the occasion. Thus we see that, from the beginning, the abbey possessed riches and power of no ordinary kind, a circumstance worthy of observation for reasons which we shall see later on. The cholera, perhaps about 1200, made great havoc amongst the people of Ceccano. Not even the learned historian of Ceccano, Michelangelo Sindici, has been able to tell us the precise date of the scourge, but the church, evidently after the destruction of the abbey, was used as a *lazzaretto*, and the epidemic having ceased, it was completely covered with lime in order to disinfect it, and thus were covered the frescoes adorning its walls, all of which, perhaps, are not of the school of Giotto, as some lately uncovered probably are. However, there was a large one representing the Crucifix with St. Anthony, Abbot, which was the only one respected (which proves that the cholera came and that the church was limewashed for disinfection) and which,

according to my opinion, was spared because the people, considering St. Anthony the protector against any kind of infectious disease, were convinced that he could not give them the cholera and could therefore be left disinfected. This fresco has a true Byzantine flavor and is strong and significant, especially the head of Christ, showing the hand of one used to the brush. A singular historic value enhances its importance. It is known, but almost as a legend, that between the eleventh and twelfth centuries there existed lay knights of St. Anthony del Fuoco. The founder of these was a certain Conte Guico, who was accustomed to carry the body of the Saint wherever there were any persons ill of the plague, because the "fire" was itself a plague or a similar evil. Tosti, in his *Life of Boniface* VIII, vol. II, p. 51, speaks of a certain Jocelin, captain-at-arms, who, whenever he went to war, carried with him the body of the Saint to ensure victory. From Jocelin, Guico had inherited the body of St. Anthony to carry it with him also as a talisman against the enemy and against the plague. But Urban II forbade this continual carrying of the remains about, and then Guico founded a church for St. Anthony, confiding its care to the Benedictines and thus forming a Priory of St. Anthony. This afterwards became the property of the *Hospitaliers* and because those afflicted with the "sacred or infernal fire" dragged themselves to the body of the Saint, to be cured, it was made into a hospital. Thus died out the lay order of the Knights of St. Anthony *del Fuoco* (of the fire), who had an eagle for their arms, and arose in their place the Knight-Monks whom Boniface VIII changed from Benedictines into Augustinians, ordering that they should wear on their habit, as an emblem, the Greek letter, tau, already used by the former, and which had a signification little understood. The only object which now recalls this order of Monks is this church of Ceccano, where, in the time of Boniface VIII, lived the religious *sub regula Sancti Augustini*. In the fresco (Fig. 4) we see the eagle and the tau, whilst at the foot of the Crucifix is painted a bed, rather than a bier, with the cholera-stricken cured, perhaps, by St. Anthony. Such a painting might be an ex-voto, all the more as the bed and the sick person must have been added after, both because the painting is not by the same hand as the rest of the picture and because it appears out of place and incongruous. In fact, being a subject requiring much space for the painter to make a clear representation, it has had to be crushed into too small a space so that, whilst it suffers from an evident want of room, it also breaks the order of construction of the whole picture, which reveals much care and love in its execution by the artist, who had conceived it with a certain symmetry and painted it with minute perfection.

The fact of the existence of the emblem of the Knights in the picture is a manifest proof that the Augustinian friars, whom the *Chronicle* of Fossanova declares to have been at S. Maria, were really Knights of St. Anthony of the Fire. The fact of the presence of this picture of St. Anthony in this church would be very exceptional if this possibility were denied. And still more strange would be the presence of the Saint who is there represented, not only as the protector of the cholera-stricken, but as the patron of that Order of Knights, for the characteristic emblems of this last have been painted with signal care by the painter. Besides, we know that that order of Friar Knights died out later on because, as is well

FIG. 4.—The Christ of the Confraternity of the "Chevaliers of the Sacred or Infernal Fire." Observe the monstrous eagle on the Virgin's cloak and the bed with a cholera-stricken person on it at the foot of the crucifix to the right.

known, they abused their office for the sake of gain, and this extinction of the Friars is contemporaneous with the installing at S. Maria of twelve priests, an installation confirmed by Clement VI, with a Brief of the date of 1347, still existing in the Vatican archives.

The other pictures are seen better in the apse than amongst the pilasters, where, also, they have been discovered. But if they belong to the school of Giotto, as is asserted, they have also a mixture of Byzantine style, well marked in some. The first, a St. Sebastian, very much injured in the upper part of the body but still visible, has nothing which distinguishes it from the others because it has all their uncertainties, their frankness, and the expressions of primitive unskilfulness of all the others. It was certainly retouched during the fourteenth century because the head is

of that period and the colors are fresher and better preserved. There are also a St. Peter (Fig. 5) and St. Paul of mediocre work, the former much injured. Then there is a Madonna giving milk to her Son (Fig. 6), which gives the impression of more perfect work. After this there are two other Madonnas, both on flowered backgrounds, and, on the adjacent wall, two saints of large proportions, badly preserved and of very little value, and a Pope, clothed in pontifical garments, with the triple crown, the crozier, a book, and a gloved hand blessing, with a red point—perhaps an arrow—in the palm and on the back. We have said that the great Madonna in the midst is the most beautiful, because it is by far the most finished of the others. Making the comparison we see that the artist was much more capable than he, for example, who painted St. Peter and the two Madonnas, which are, all the same, not without a certain value. It is to be deplored that this Madonna should have been precisely the fresco to be damaged by the scalpel of an inexperienced hand. Three richly painted frames ornament this picture, as also the others, with festoons. The perfection and richness of these frames testify to the generous intentions of those who ordered the work. The Madonna, on a background of flowers of really exquisite good taste, seated on a bench, like the other Madonnas, presents her breast to the Child from the folds of a red silk garment and a brocade mantle with large raised flowers. The eyes are almond shaped and rendered with great sweetness and it is not marked by that primitive uncouthness which we note in the other pictures, especially in that of St. Peter, whose right hand is even in bad perspective. The spontaneity of the act and the sensation conveyed by the sitting woman, the ample sensation

FIG. 5.—Saint Peter.

of strength, are magnificent, and, especially in the expression of the gesture, is it superior to the other Madonnas, of which the third is slightly, although graciously, affected in gesture and elegance of pose, like the Child who does not seem to know what to do with his right hand (Fig 7).

A curious circumstance may be noted in this picture, which is that the signs of chiaroscuro in the nails and the fingers are done by means of etching instead of painting, which is not the case in the other pictures. If the third Madonna shows in many points the poor talent of the painter, the holy Pontiff, perhaps St. Silverio, born and venerated in the neighboring city of Frosinone, has a monstrous hand. This last detail of the foreshortening of the hand is found exactly the same in a

FIG. 6.—The Beautiful Nursing Madonna. School of Giotto, retouched in later times.

fresco of the school of Giotto of the Flight into Egypt existing at St. Scholastica, Subiaco.

This would lead us to believe that these frescoes, amongst the others, seem to be of the school of Giotto. Certain details of design and tone are identical, and this impression may be confirmed by other facts. We read in the *De Sacris Ædificiis* of Ciampini, that Cardinal Anibaldo da Ceccano and his uncle, the celebrated Cardinal Stefaneschi, were united in close friendship with Giotto, so much so that it was they themselves who ordered the work in the Vatican Basilica. Torrigio, in the *Grotte Vaticane* (1639, Part II, p. 163) writes that Giotto was paid by Cardinal Stefaneschi himself for his work, and Tiberio Alfarano in his *Descrizione della Basilica Vaticana* affirms the same. It is even known that the famous mosaic of the *Navicella*, today in the entrance of the Vatican Basilica, brought to Giotto two thousand golden florins, paid by Stefaneschi himself. This latter was exceedingly generous, and it is known that he gave to the Vatican Basilica a most precious codex done in miniature by the celebrated Oderisio of Gubbio. Both Stefaneschi and Cardinal Anibaldo were of Ceccano and were most certainly protectors of S. Maria del Fiume. We know that Innocent III in a Brief dictated at Sora in 1208 (Baluzzo, *Lettere di Innocenzo III*) took under his special protection the church, the possessions and the rights of the abbey, quoting, almost as if feeling a scruple about it—as we read in the original of the Brief existing in the secret archives of the Vatican—*La Charta Libertatis concessa in Origine da Giovanni, Signore di Ceccano.* It also seems that Gregory VI confirmed the Brief, but Presutti in his "*Regesta Onorii III*" asserts that Honorius did so. This proves to us that the abbey not only enjoyed ancient privileges, but was powerful and rich on account of the protection of the Popes themselves. From this it seems most probable that Cardinal Stefaneschi, rich and munificent, certainly would have been a benefactor to this church where was also venerated a miraculous Madonna. Neither would the Abbots themselves —who always sought for higher protection—have neglected to cultivate the presence in Ceccano of such eminent, powerful, and rich personages. From all this we may gather that the pupils of Giotto may well have been the authors of some of the frescoes, when we remember that their Master painted in the Vatican by order of Cardinal Stefaneschi of Ceccano and that the

pupils could easily have been brought to his native place. The Byzantine tone of certain frescoes need not make us change our opinion, since this tone is especially in the great fresco of St. Anthony of the Fire and in some others. It is not common to all. Indeed, some do not possess it at all. On the other hand, no one has asserted that the church was decorated with so many pictures at one period of time. Some of these, without doubt, are older than the others, a fact proved also by other circumstances. The pictures of the apse, for example, have a special style of their own. One, discovered quite lately, which is found at the bottom of the church, exactly behind the wall of the façade, is evidently more recent than those of the apse. The most ancient fresco, then, would be that most venerated one of St. Anthony, which is situated in the left nave, behind the beautiful pulpit. The disordered arrangement of the pictures, the making use of every corner, evidently done after the painting of the great spaces, show us that the paintings belong to different epochs. In any case those already liberated from the lime are very few in comparison with those still covered. Let us hope that the discoveries to be made under the government, which has recently acquired the church, may give us more light on the subject.

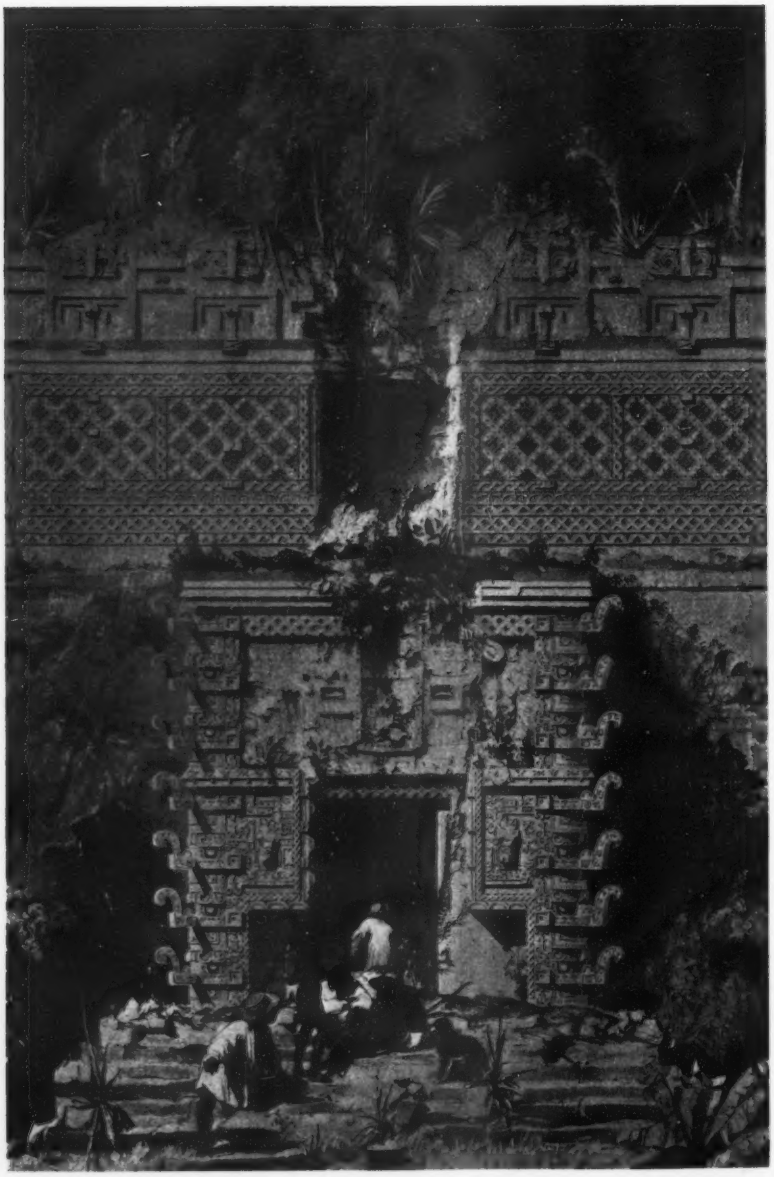
FIG. 7.—A Madonna. School of Giotto, retouched.

Rome, Italy

TO AN OLD COREAN TEMPLE GONG

When from some incommunicable dream
Your soul with startled, human cry awoke,
And with the voice of ancient living spoke,
Making the fleeting moment, that we deem
So small, one with eternity, a gleam
Of light athwart my soul's old memories broke . . .
I was aware of strange, familiar folk
In prayer . . . and you, hung from the temple beam . . .
And as their pulsing spirit spoke through you,
Stirring in me that rare remembrancing,
This life of earth was so with mystery blent
That for a space nor self nor time I knew,
What a great pang of beauty shuddering,
As it were God, and I His instrument.

New York City EDNA KINGSLEY WALLACE



A Section of the Façade of the Superstructure of the so-called "House of the Magician," the most commanding monument in the city of Uxmal, Yucatan.

LA CASA DEL ADIVINO, UXMAL, YUCATAN

WILLIAM H. HOLMES

AMONG the many richly embellished temples now found in a state of ruin in Yucatan, none excel in beauty of design the so-called "House of the Magician," the most commanding monument in the city of Uxmal. The illustration opposite represents a section of the façade of the superstructure. The unique chapel-like structure in the foreground does not communicate in any way with the temple above, but is set against and at the base partly into the face of the pyramid. It was reached from the ground by a stairway sixty feet in height, now in a complete state of ruin. This building has two rooms without opening other than the doorway, which is of elegant design, and the entire façade is covered with embellishments that must challenge the admiration of all students.

The overdoor panel was occupied by a great mask in high relief, portions of which remain, while in the lateral panels, mutilated human figures in high relief project from the richly carved background. Most striking of all is the treatment of the corners at the right and left, each of which is embellished with seven superposed masks representing the snouted serpent-bird deity of Mayan mythology. The upturned recurved snouts, bearing symbolic devices, are especially characteristic of Yucatecan mural design, as are also the eyes, teeth, tusks, and ear-ornaments of the masks. Immediately above the flat roof of this structure is seen a portion of the lower zone of the rear wall of the building which crowns the pyramid. The exquisite lace-like mosaic of the two great panels drawn with the most scrupulous care by Catherwood, himself an architect, is without parallel in native American art. The upper story of this building is embellished with formal masks, but the cornice is so badly broken down that its character cannot be fully made out.

The opposite front of the monument is ascended by an exceedingly steep and wide stairway about which, according to Stephens, cluster most gruesome stories of the sacrificial orgies of the ancients. "The padre Cogolludo, the historian, says that he once ascended these steps, and 'that when he attempted to descend he repented; his sight failed him, and he was in some danger.' He adds, that in the apartments of the building, which he calls 'small chapels,' were the 'idols,' and that there they made sacrifices of men, women, and children. Beyond doubt, this lofty building was a great teocali, 'El grande de los Kues,' the great temple of idols worshipped by the people of Uxmal, consecrated, by their most mysterious rites, the holiest of their holy places." The padre then proceeds to relate in much detail an exceedingly gruesome story of the sacrifice of human beings which, as we well know, was a leading feature of the worship of the gods of the Aztecs; but that he had any real knowledge of such sacrifice by the worshippers in this particular temple may well be doubted. We know, however, that while religion was responsible for the development of all that was refined and poetic in the culture of the race, it retained in its sacred practices survivals from the very depths of savagery.

Iphigenia among the Taurians at the University of Michigan, March 29, 1917: The Cast, with the Chorus and Barbarian Soldiers.

King Thoas, preceded by Fan-bearers, has just entered with his guard; the Chorus makes obeisance.

THE GREEK PLAY AT THE UNIVERSITY OF MICHIGAN

FRANCIS W. KELSEY

THE conditions attending the presentation of an ancient Greek drama in the original are now very different from what they were two or three decades ago. In most universities there is no longer a relatively large body of students who have translated plays of Æschylus or Sophocles or Euripides in class, who can be relied on to furnish an adequate audience. On the other hand, at the present time much more attention is given to college dramatics than formerly, and it is easier to find actors for parts in classical plays who have been tested by previous experience in acting. A more general familiarity with operatic performances, too, has accustomed American playgoers to the association of music with acting on the stage, and in recent years the vogue of moving pictures has trained student audiences to follow the unfolding of a dramatic plot without reliance on spoken words. It goes without saying that the advance of archaeological investigation and publication in the past quarter century has made available much material which is directly useful in solving the problem of staging a Greek drama as well as in designing the costumes.

With these conditions in mind the Classical Club of the University of Michigan, composed chiefly of students but with the teaching force of the classical departments as honorary members, undertook to present a play in Greek. It was their purpose to convey,

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Part of recognition scene. From left to right, Orestes, Pylades, Iphigenia, Leader of the Chorus.

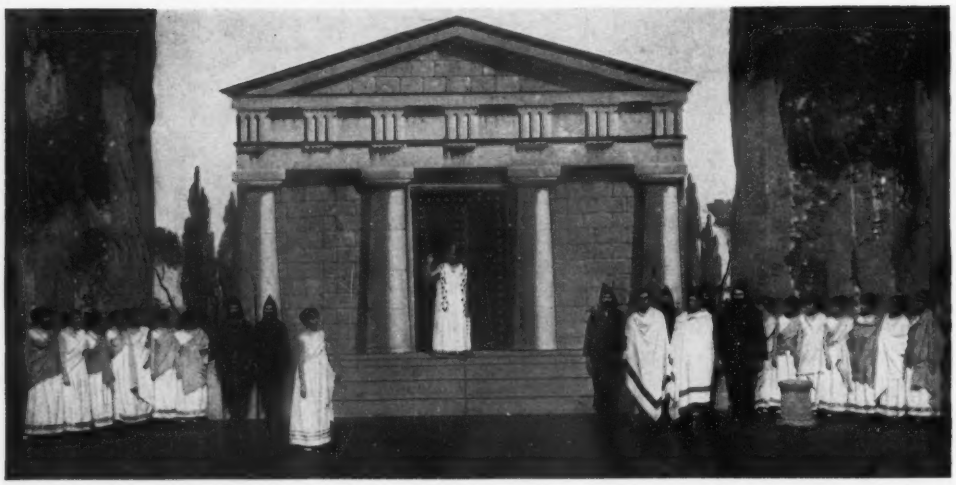
if possible, to a predominantly Greek-less audience, an impression of the beauty and power of the Greek drama, without pedantry or affectation; in other words, to carry an ancient plot in this ancient speech "across the footlights."

So ambitious a project would probably not have been seriously considered except for the encouragement afforded by an unusual combination of circumstances. Professor Albert A. Stanley, whose handling of the ancient modes in previous compositions has been full of musical imagination, and quite free from academic frigidity, had expressed a willingness to compose music for a chorus. Prof. H. A. Kenyon, who unites a knowledge of classic drama with a knowledge of music and a remarkable command of stage effects, welcomed the opportunity to attempt an adjustment of a Greek play to modern scenic conditions; and finally, it chanced that this year in the membership of the Classical Club there were several students who had had successful experience in amateur plays, including nearly all the young men who, under Professor Kenyon's direction, gave the Menaechmi of Plautus in March of 1916.

The Iphigenia among the Taurians, by Euripides, was the play chosen for presentation, both because of its human interest and because of the opportunity it afforded, in the chorus of maidens, for pleasing effects in music and dancing.

In preparing the costumes, Scythian as well as Greek, the ancient evidence was reviewed by the teaching force of the Greek department, in respect to texture and color as well as the shape and fit of garments. The designing was done by Dr. Orma F. Butler, who for details relied largely on the evidence of vase-paintings. Much study was de-

Athena with Gorgon Head on Ægis, the *dea ex machina*.

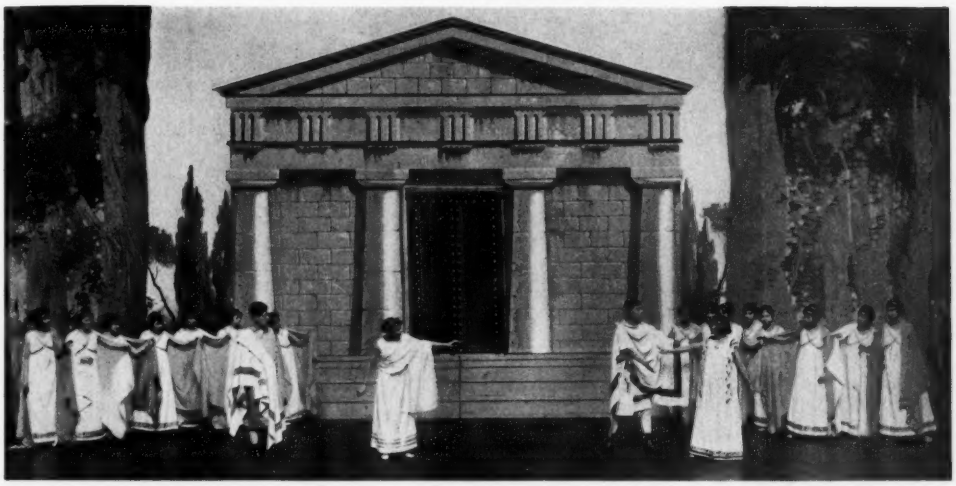


Chorus at right and left, Soldiers of Thoas at the corners of the Temple. Foreground, at right, Soldiers bringing in Orestes and Pylades as Captives; at left, Leader of the Chorus. In front of the Temple Doors, Iphigenia.

voted to the color scheme. The chorus, sixteen in number, and the leader of the chorus, wore white chitons with a simple band of gold near the bottom. The himation of the leader also was white; in those of the chorus eight delicate colors were used, grouped in eight pairs. The costumes of Iphigenia, Orestes, Pylades, Thoas, Pallas Athena, and the minor characters were worked out with much pains, but involve too much detail to be described here. All colors harmonized, and the pictorial effects of the stage groupings gratified the eye. The basal color, to which all the others were adapted, was a vivid flame color used in the decoration of the costume of Iphigenia. All matching of colors was done by electric light, so as to conform to the conditions of stage lighting.

In the presentation, on the evening of March 29, the play was cut somewhat, those passages being omitted the meaning of which could not easily be reinforced by action. The music was limited to six choral passages. The actors made no attempt to intone or declaim, but interpreted their parts dramatically, as in a modern play; the women's parts were taken by women. That the chorus might have greater freedom of movement the difficult music was sung by a concealed chorus of trained singers, supported by two flutes, two clarinets, a harp, and a piano, suggesting as nearly as possible the quality of the ancient instruments. The arrangement of the stage in the Hill Auditorium, where the play was given, precluded an orchestra; the altar (an ancient puteal) was placed near the side of the stage, and the evolutions of the chorus were modified accordingly, though the dances not only conformed to the ancient rhythms, but attempted also to reproduce ancient steps. The scenery of the stage, specially designed for the play, is shown in the illustrations.

Among the audience were many Greeks, from Detroit and other near-



Recognition scene: Background, at right and left, Chorus; foreground, from right to left, Iphigenia, Orestes, Leader of the Chorus, and Pylades.

by cities; before the play began they were briefly addressed in modern Greek by Professor Meader, a former member of the American School in Athens, who explained the differences between the modern Greek pronunciation and that used on the stage. From the first lines of the play both the Greeks and the rest of the audience listened with rapt attention to the end. So intense was the interest that the brief intermission, introduced before the last stasimon to rest both audience and actors, proved to be quite unnecessary. The presentation lasted somewhat less than two hours.

The cost of the production (this in response to inquiries) was somewhat less than seven hundred dollars, and the expenditure was more than met by the receipts for admission, so that there was a small balance left for the Red Cross; for to this organization the Classical Club had voted to contribute any surplus. The music and the designs of the dances (this again in answer to questions) will probably be made accessible by publication; but it is impracticable to loan the costumes, although several requests for them have already been received.

Of the effect produced by the play it is quite unnecessary to speak, in view of the account published by Prof. H. H. Yeames in *The Nation* for April 19, and *The Classical Weekly* for May 7, 1917. The teaching force of the classical departments feel that it is worth while to have encouraged the Classical Club to give the play, not only for other reasons, but especially because of the interest which it stimulated in Greek studies.

University of Michigan

FIG. 15.—Reconstruction of a round temple combining the features both of the Pantheon and the round temples, so called, of Vesta.

FIG. 1.—A Piranesi Frontispiece.

GIAMBATTISTA PIRANESI,* MASTER ENGRAVER

RALPH VAN DEMAN MAGOFFIN

NO one really knows engravings until he has studied the work of Piranesi, the Piranesi whom De Quincey and Coleridge called "The Rembrandt of Etchers," and "The Poet Laureate of the Ruins," and who is often called "The Rembrandt of Architecture," the Piranesi who takes place alongside Winckelmann as one of the two men who brought about the eighteenth-century revival of classical art.

Giovanni Battista, or Giambattista, Piranesi was born in Venice in 1720 and died in Rome in 1778. It is said that he began to draw when he was only eight years of age, and it is certain that he was famous even before the day of the appearance of his first published work in 1748. There are several good likenesses of Piranesi, one or another of which appears as a frontispiece in the books on Piranesi. The one usually seen is from an engraving made by Piranesi's son Francesco after the Angelini-Piroli statue that was finally placed in the church of Santa Maria in Aventino, which Piranesi had restored about 1765. The statue is full length and portrays Piranesi clad in a Roman toga leaning thoughtfully on his right hand, his right elbow supported on a herm. Another, a bust, is the engraving by Polanzani in 1750, which must be a likeness, it is so crudely realistic. But we have chosen for this article the less well-known engraving (Fig. 2) by Francesco Piranesi done in 1779 after the painting of Giuseppe Cades. No one can see this portrait and not recognize that

* In the preparation of this article the author has read and taken his statements of fact from the following articles and books: R. Bloomfield, *Architectural Drawing and Draughtsmen*, *Boston Museum of Fine Arts Bulletin*, XII, 1914, No. 72; *Brush and Paint*, X, p. 276; *Burlington Art Magazine*, XXIV, p. 199 (complete list of Piranesi's work); *Century Magazine*, LXXXII, 1911, pp. 126 ff.; G. Duplessis, *Histoire de la Gravure;* A. Giesecke, *Meister der Graphik*, Bd. IV; W. M. Ivins in *The Print-Collector's Quarterly*, V, 1915, pp. 191–219; B. B. Moore in *The Print-Collector's Quarterly*, II, 1912, pp. 104–46, 341–63; *The Nation*, XCIII, 1911, pp. 250 ff.; A. Samuel, *Piranesi;* R. Sturgis, *The Etchings of Piranesi* (F. Keppel & Co., Booklets).

Special thanks is due the Peabody Institute of Baltimore and its librarian, Mr. John Parker, by whose courtesy the works of Piranesi were made available for study and for reproduction.

FIG. 2.—Giovanni Battista Piranesi of Venice, Architect.

here, except for the idealistic treatment of the hair, is a splendid likeness of a man of noble parts.

Piranesi came to Rome from Venice and for a time worked on theatrical painting under Valeriani, a master of perspective, who owed his own training to Ricci and Pannini, followers in their turn, on the imaginative landscape side, of Gellée (Claude de Lorrain). In 1738 Piranesi began to study etching under Giuseppe Vasi, a Sicilian, whose views of Rome are said to have led Goethe to visit Italy. In 1743 Piranesi went back to Venice, where he studied under Tiepolo, the painter and etcher, who cultivated especially the romantic style of composition. Piranesi's studies, therefore, as well as his early training under his father, who was a mason, and under his maternal uncle, who was an architect and engineer, all helped to give young Piranesi, who was precocious besides, a perfectly laid foundation for what was to be his life work.

Nearly all writers who have studied Piranesi have found a certain wild element of genius in his work. The story of his early youth, which seems to have been rather cyclonic in its nature, probably has had an undue influence on criticism. Piranesi is said to have attemped to kill his master Vasi because he believed that some of the methods in handling the biting-in acid on the plates were being concealed by his master. His second love affair also has in it much which shows the nature of the man. In the Forum at Rome, one day Piranesi saw a boy and girl, who turned out to be children of the gardener of Prince Corsini. The girl's face and her flashing black eyes were, to Piranesi, proof that she was a direct descendant of the ancient Romans. He asked who they were, then made a violent proposal of marriage to the young girl on the spot, went to see her parents, overcame their objections by his fierce arguments, and married their daughter, all in five days.

But when one examines all of Piranesi's plates (there is a complete set in the library of the Peabody Institue of Baltimore) it will be found that only one set of plates, the Carceri, the designs of which unrolled themselves to Piranesi during an attack of fever, is at all madly fantastic in conception. From that particular book of engravings, a too sweeping generalization has been made as to Piranesi's wild genius. To be sure, he introduced human figures to enliven his drawings, and to help show the size of the ruins by comparison, but it was a tradition from

FIG. 3.—Interior of the Temple of Neptune, at Paestum in Southern Italy.

his masters to take full advantage of the picturesque ivy and moss-covered ruins of the Campagna and of Rome, and their denizens the beggars and robbers, and indeed these do add a certain wild element to many of his engravings. Bold strokes and intensity of imagination, drawings that seem to strive to be all foreground, a tempestuous sky for a background more often than fleecy quiet clouds, such as were drawn by Rossini, all these there are, but they transcend wild impressionism.

Let us look at an engraving from the Paestum series, which belongs to his early work (Fig. 3). This interior of the "Temple of Neptune" with its superimposed columns shows Piranesi's wonderful execution, his keen interest in his subject, and his genius for handling perspective. There is, perhaps, a suspicion here of what came to be the only fault that has been attributed to him, namely his extreme contrasts of dark and light. But Piranesi loved blacks. He could draw translucent shadow, and he knew as well as did Rembrandt how to make his whites and blacks accentuate each other.

It has been a great temptation to some of Piranesi's later biographers to forget to give due credit to his predecessors for their influence. It was a greater temptation to Piranesi's immediate successors and imitators not to give him any credit at all for his influence upon them. Palladio's *Architettura* appeared in Italy in 1589, and not many years later Domenico Fontana brought out his folio illustrating his methods in

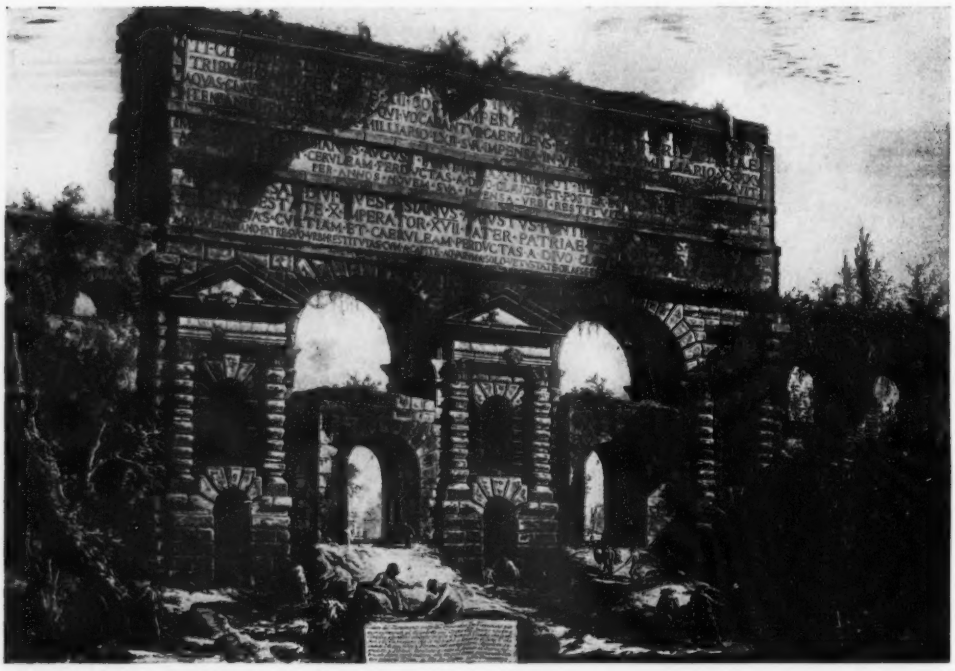


FIG. 4.—Two arches of a triple aqueduct left as a gate when the Emperor Aurelian built his wall around Rome in the third century A.D.

setting up the obelisk in the piazza of St. Peter's (the story of *la Guglia* and the wetting of the ropes is well known). Then came Montano, Bernini, Rainaldi, Valeriani, Ricci, and Pannini. But these men progressively had stressed the romantic element in the materials left from ancient times, until one may say the classical tradition was in a fair way to be entirely overthrown. TO PIRANESI—WITH WINCKELMANN—BELONGS THE CREDIT FOR RE-ESTABLISHING THE CLASSICAL TRADITION.

We are just beginning to find out and to recognize how much the classic revival of the eighteenth century in England owes to Piranesi. Among his various employers was Robert Adam, and in the Adam book on architecture, furniture, and interior decoration, were plates etched by Piranesi, and many a piece of furniture called "Adam" might better be called "Piranesi." The same debt to a fairly great extent is due him from Chippendale, Sheraton, Bartolozzi, Wedgwood, Flaxman, Chambers, the architect of Somerset House, Sir John Soane, the designer of the Bank of England, and Robert Mylne, who built Old Blackfriars Bridge. Some of Piranesi's own designs and always his influence bulk very large in the work of all of these men, and very little credit has he had for any of it until within the past few years.

As marvelous as anything else about Piranesi is the amount of engraving he did. In addition to much other work he etched over 1300 large plates, which is

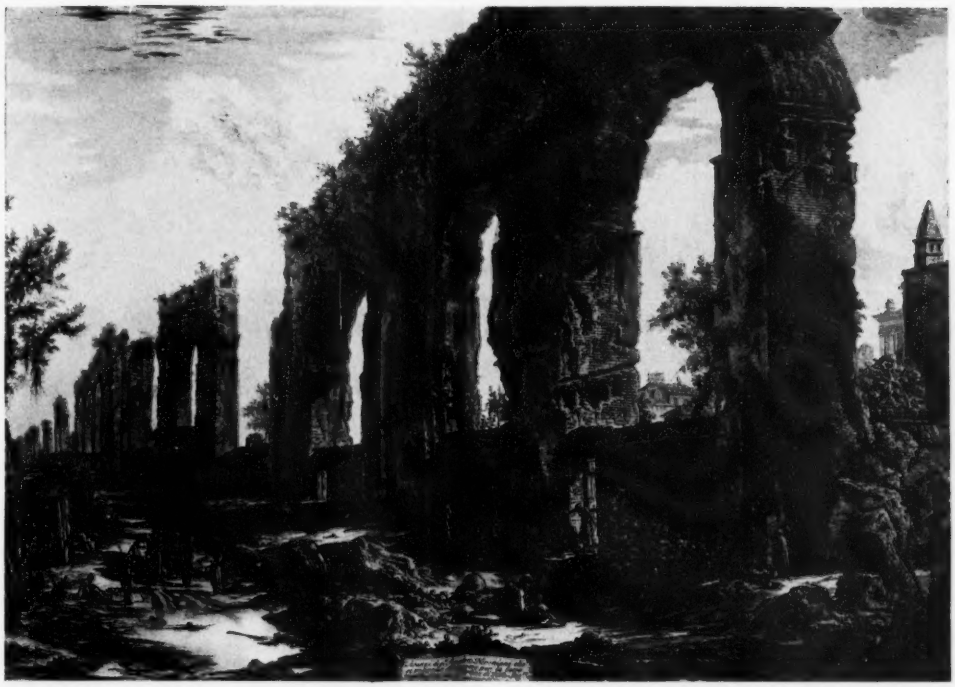


FIG. 5.—Ruins of the Neronian aqueduct, the larger part of which is now inside a private garden in Rome.

a little better than one in every two weeks over a period of thirty-five years. He worked so like a madman in doing them, that his temper as well as his health often suffered. But it is almost unbelievable to think that a man could turn out so rapidly such work as the plates from which the engravings (Fig. 4) of the old Porta Praenestina (Porta Maggiore) and the Neronian aqueduct (Fig. 5) were made. The multitudinous detail, the archaeological accuracy, the artistic *tout ensemble,* of the gate, which is nothing more than two arches of the triple aqueduct used by Aurelian as a gate in his new wall around Rome, strike one with all the force that verity and skill can induce. The line of arches in their picturesque dilapidation (Fig. 5) is drawn so that it runs off into limitless distance, and the strength and height of the construction are enhanced by a skilful treatment of the arch openings, and by the inset wall.

The fourteen plates (sixteen in second state) in which Piranesi's best technical work is displayed, comprise the set called *Le Carceri d'Invenzione.* These plates portray an idea in black and white of a "boundless penitentiary, stretching to beyond the crack of doom." The engravings are, however, so well known that it is unnecessary to do more than quote Samuel about them: "The hopelessness of these interminable ladders of stairs with the figure advancing continually, without, however, appearing to make any progress, seems to paralyze the vitality of the onlooker." They show imagination, temperament,

FIG. 6.—The Arch of Titus, showing the seven-branched golden candlestick brought by Titus from the spoils of the temple at Jerusalem.

and etching-tool manipulation, and give the effect of great immensity of space and distance. The *Carceri* engravings seem to represent in Piranesi's temperamental experience about the same necessity for an outlet as "Das Spiel der Wellen" and others of the same sort do among the paintings of Böcklin.

Piranesi found great delight in the Arch of Titus, which is in Rome on the ridge between the Forum and the Colosseum. Two of his engravings of this arch will show treatment of the same monument from two different points of view. In one engraving the black, in the other the light, predominates. The heavy shadow on the interior of the arch (Fig. 6) only serves to accentuate the soffiting and the fine relief inside the arch of that part of Titus' triumphal procession which carried the seven-branched candlestick. The light background of the wall and road leads downward, it will be noticed, and brings the eye past the black corner of the house, past the trees and directly into the arch. In the other engraving (Fig. 7) the arch is still the foreground of the picture, and its attic with the inscription, and the soffiting and the relief of Titus in his triumphal chariot are still the chief points for the eye of the beholder. But there is more beyond. Through the arch are the "giant porches" of the Basilica of Maxentius, and off and down to the left past the carefully drawn Villa Farnese, are the three columns of the temple of Castor, the columns of the temple of Saturn, and the Senate house beyond on the Capitoline hill.

FIG. 7.—The Arch of Titus, looking towards the Roman Forum. Titus in his triumphal chariot is portrayed on the relief inside the arch.

Piranesi has filled in his sky in a quite different manner in the two engravings, the tops of the trees serving to fill the one, a curling black cloud the other.

In the triumphal column with its winding band of relief sculpture, the Romans may almost be said to have anticipated the moving-picture reel. The famous column of Trajan is wound about with the sculptured story of the Dacian war. The extreme delicacy of the work necessary to delineate the features and dress and seeming movement of the hundreds of figures on five or six half bands of a curving column face appealed to Piranesi. These engravings, however, on a small scale lose their effectiveness. But Piranesi also drew some of the soldiers in larger size. One of the best shows two legionaries wading a river in Dacia (Fig. 9). The standard bearer is in front nearing the bank. He holds his shield and carries the standard of the legion over his shoulder. He wears a lion's head cap, and looks back at his companion who holds high above his head his shield, in which are to be seen his cloak, belt, sword, and helmet. Piranesi had some difficulty in filling up the rest of the field, and resorted to putting in more standards and some descriptive matter as a background.

The next two plates have been chosen to give two of Piranesi's etchings which have the same purpose, namely, to accentuate size, and to obtain that result the spectator is brought to look at the constructions as he might be expected to see them from a bird's-eye point of

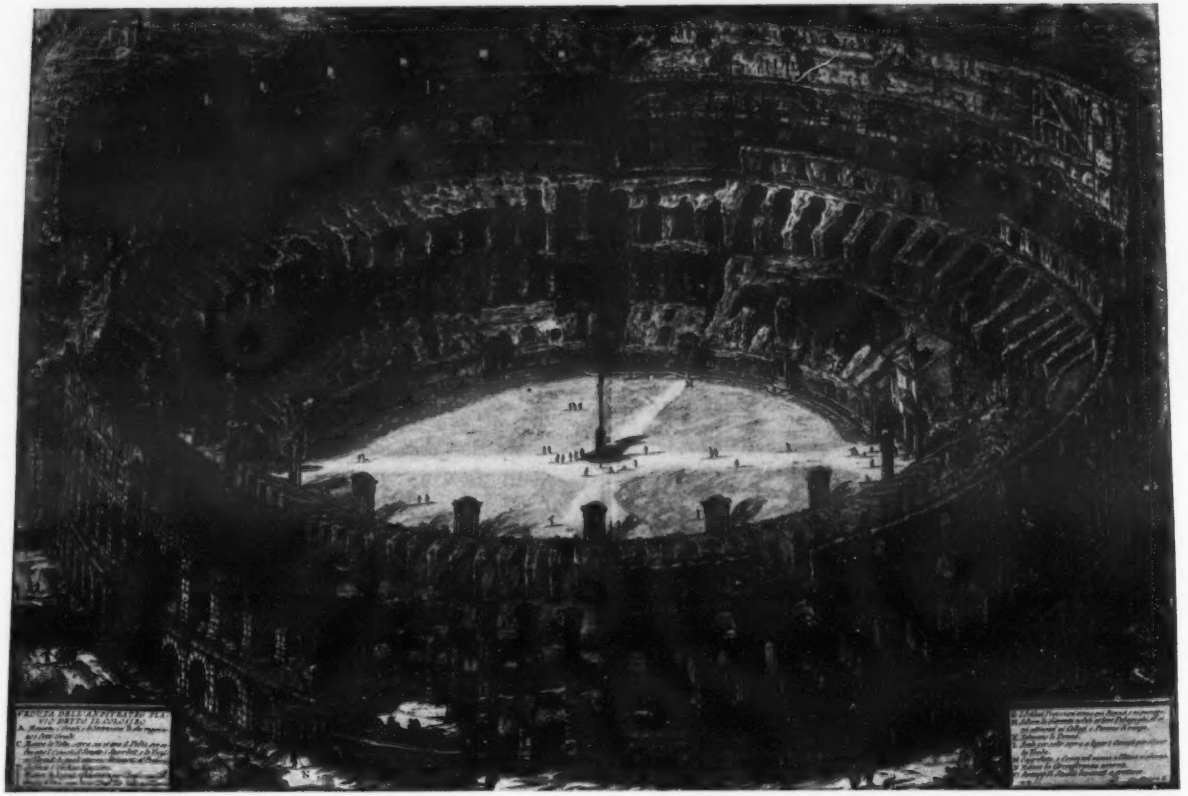


FIG. 8.—The Colosseum in Rome. The shrines of the Via Crucis stood about the arena until the year 1870.

view. Archaeologically the engraving (Fig. 8) of the Flavian Amphitheater, usually called the Colosseum, is of importance, because it shows the state of the interior of the building before part of the arena was laid bare to examine the substruction, and while the shrines of the Via Crucis—like those still around the great plane tree on the Galleria di Sopra near Castel Gandolfo above the Alban Lake—were still where the papal government had erected them. The tiny figures make the vast size of the Colosseum even more impressive perhaps than it really is. But here we have a piece of work of the sort which is the delight of Piranesi. The drawing of the Emissarium (Fig. 11) and the temple reconstruction (Fig. 15, p. 24) are others of the same kind as this one of the Colosseum, namely, plates which are full to the edge with the subject, where there is room for nothing else, and where the entirety of the design strikes one compellingly all at once.

How very different in every respect is the drawing (Fig. 10) of St. Peter's and its piazza. To be sure the Vatican is there on one side, and various buildings on the other, and the towers of the mediaeval wall relieve to some extent the monotony of the sky line, but St. Peter's—the dome of which, as we all know, cannot be seen for the façade when one is close by—to which the eye is irresistibly carried, is almost dwarfed by the extravagant exaggeration of perspective in the colonnade, which, of course, is meant to create the impression of vast grandeur that Piranesi felt the architects had failed to convey.

The splendid masonry of the outlet, or Emissarium, of the Alban Lake below Castel Gandolfo (Fig. 11) appealed strongly to Piranesi's practical side, and in our illustration the importance of the construction is forced upon our attention. The pyramidal tomb of Cestius (Fig. 13) near the Porta S. Paolo, through which the road to Ostia ran, is also interesting, in great part because of the construction itself, but also because it gave Piranesi a good opportunity to contrast ancient with mediaeval things, nearly always to the distinct disadvantage of the latter. Fortunately he did not need to distort or minimize the one to exalt the other unfairly.

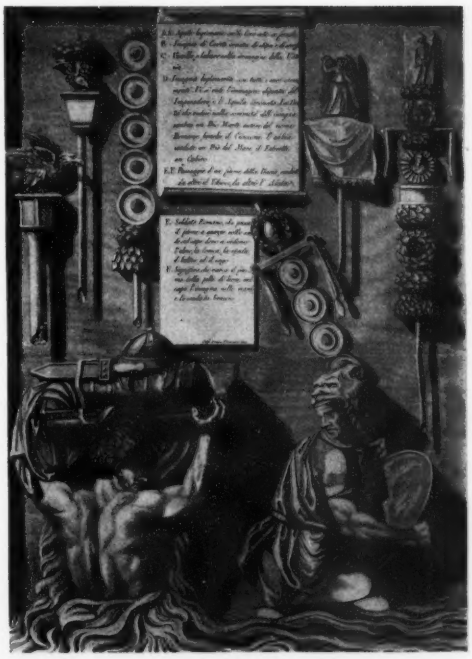


FIG. 9.—A bit of relief from the Column of Trajan. A standard-bearer and legionary soldier wading a river in Dacia

With the possible exception of modern photography, there are more classic motives to be found in Piranesi than in any other source. Just how the man came to have such pure taste in so debased an age is beyond understanding. To learn how great has been his

FIG. 10—St. Peter's and the Vatican Palace. The exaggerated perspective of the piazza increases the impression of size and grandeur.

unacknowledged influence should make us now all the more ready to do him honor, and to make all the reparation possible by recognizing that influence. His influence on later etchers is clearly enough marked, and has been recognized, especially of late, with due regard, although Rossini, for one, did make his acknowledgments rather late in life. As regards furniture and interior decorative designs in England, we have already spoken. But attention should also be called to the fact that Mme. de Pompadour's brother, de Marigny, who visited Rome in 1749, when later in charge of the fine arts of the empire called many a design "Louis XVI," when it might better have been called "Piranesi." Houdon, also, who came to America with Franklin to execute the statue of Washington, now in Richmond, although he was in Rome and certainly owes much to Piranesi, fails to recognize it. Otto Rieth's recent sketches also are certainly inspired by work of Piranesi. What if Piranesi did make a mistake in standing up for Etruscan influence rather than Greek as the chief model for Roman architecture. It was about the only mistake he did make—nor was he entirely wrong—and it did not hurt or lessen his work.

Now we come to four of Piranesi's reproductions which will give an idea of his powers of archaeologically fortified imagination. That practically all the things existed which he has drawn is true enough, but that all of them were heaped up so close together and in quite so megalomaniacal a manner is not true, but the more one studies Piranesi's reconstructions in compari-

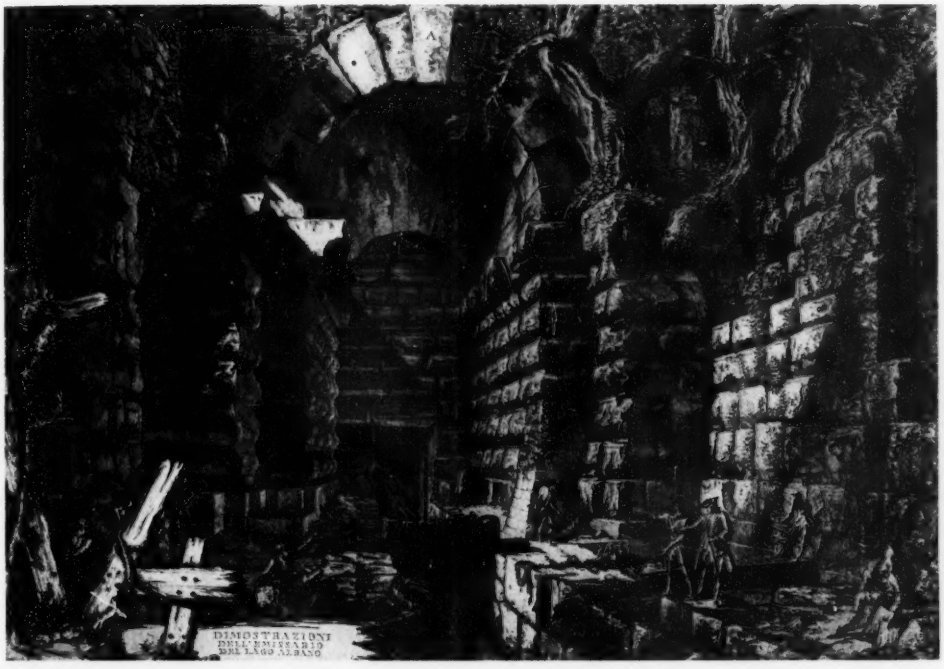


FIG. 11.—The Emissarium or outlet of the Alban Lake in the Alban Hills south of Rome.

son with Canina's or with many of very recent date, the more one discovers that Piranesi's imagination is rather truer to the grandeur of the facts, than are the facts themselves when reconstructed on truer lines with less imagination although with no less magnificence.

Piranesi's conception of a circus race course, with its spina or dividing line covered with obelisks and statues (Fig. 12) is nothing short of wonderful. It is realistic to exactness, and imaginative beyond bounds. No less fine in every way is the restoration (Fig. 16) of the tombs along the Appian Way from the point where the Latin Way breaks off to the right. Here we have an imaginative treatment of the tombs that lined the Appian Way, as they did every other road out of Rome, that is certainly too good not to be true. The crowding of every sort of memorial, and the skytouching height of some of the tombs is overwhelming and yet not confusing in the least. The psychology of the influence of Rome gives it an uncanny verisimilitude.

The reconstruction of a Roman temple designed to follow the lines of the round temples, called Temples of Vesta (Fig. 15, p. 24), is one of Piranesi's best works. Here we have a great circular building somewhat in the Pantheon style, with an interior circular colonnade in the center of which directly under the dome opening stands the Vestals' altar. The circular colonnade is joined to the outer wall by four short colonnades, to the floor of each of which rise magnificent

FIG. 12.—A reconstruction of a Roman race course.

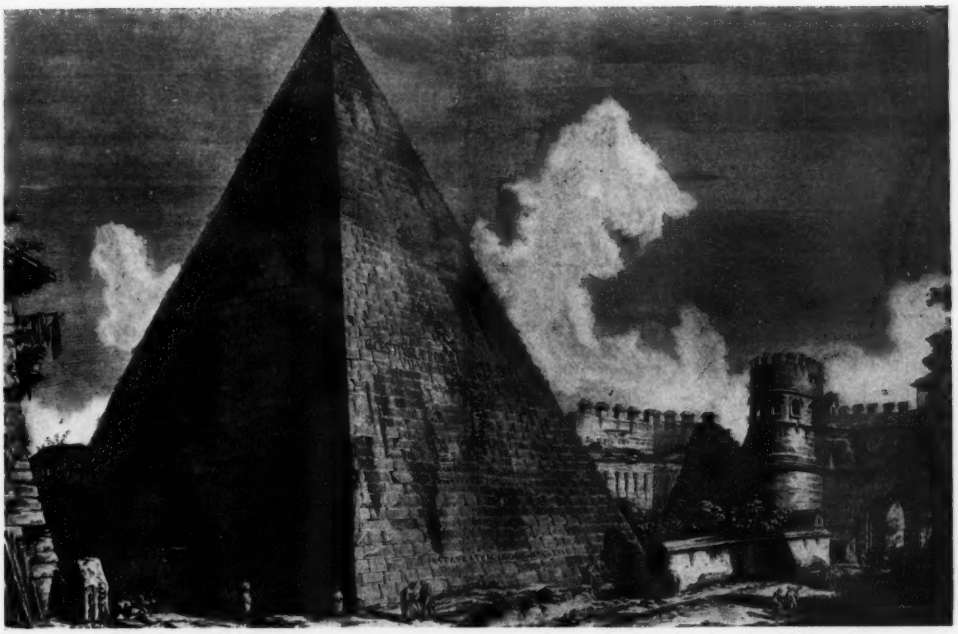


FIG. 13.—The Pyramid Tomb of Cestius, and the Porta S. Paolo, in the Aurelian Wall around Rome.

stairways. The columns are all of Composite style, statues crown the colonnades and decorate multitudes of niches, a splendid bas-relief runs round below the stylobate, and bucrania and festoons make a simple effective and consistent frieze. No artist has ever conceived a nobler or more beautiful temple interior.

The etching of the Verona amphitheatre (Fig. 17) should be compared with that of the Colosseum (Fig. 8). The latter is nearly all black and fills the plate to its very edge, the former is almost all white, relieved, however, by that part of the outside wall beyond the slanting line of the sunlight and the *vomitoria* openings among the seats. The Colosseum drawing is meant to give the impression of size and depth, that of the Verona amphitheatre has no such suggestion.

Approaching in imaginative power the best of the *Carceri* plates is Piranesi's reconstruction of the buildings along the river bank (Fig. 14). This conception is fairly stupendous. The two side arches up the stairs of one of which go the figures from the boat are by comparison with the persons huge enough, but the towering arch above in front of the main landing steps, flanked by magnificent piers topped in Mausoleum style, is almost immeasurably lofty. The beak-ornamented columns, the sweeping lines of elliptical and semi-circular many-storied construction lead one up in imagination to the greatest city in all the world, *Roma Imperatrix Mundi.*

The early impressions of Piranesi's engraving are on thick Italian paper, and that offers a first criterion in judging his works. After his death, his son

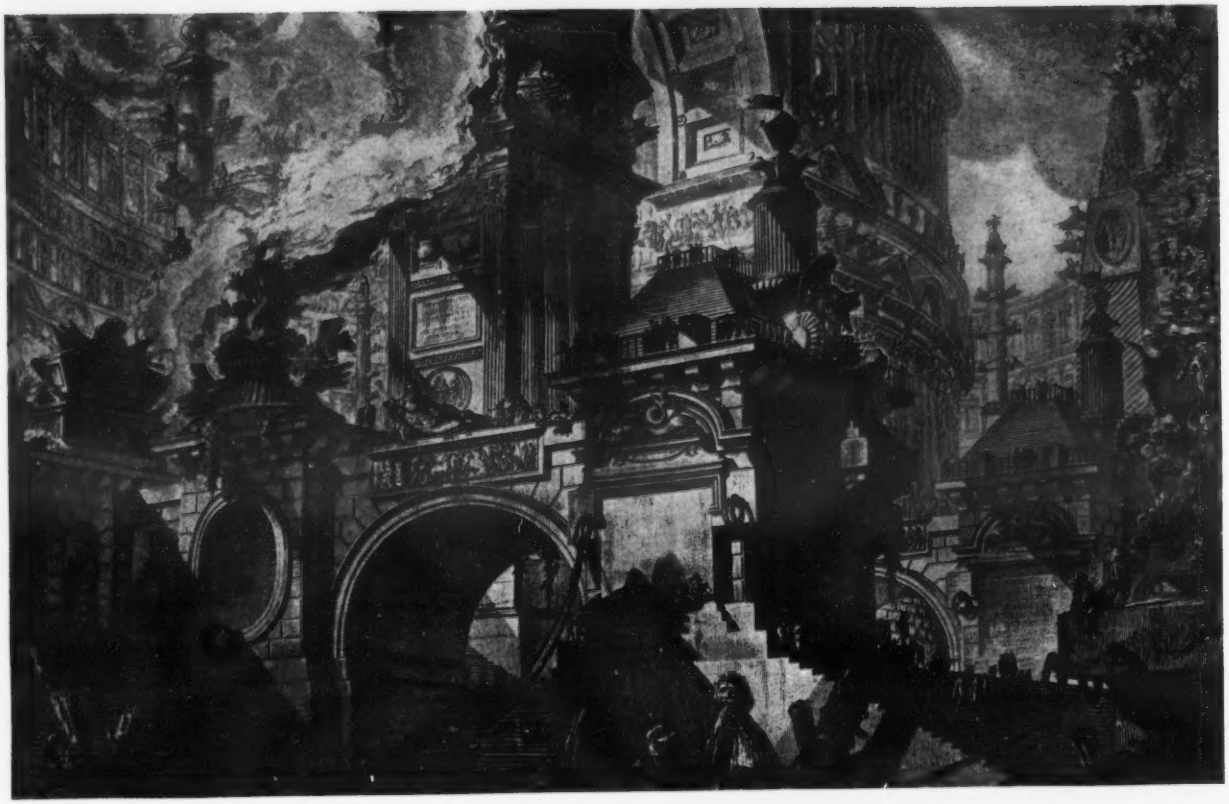


FIG. 14.—Reconstruction of monumental buildings on the bank of the Tiber.

FIG. 16.—Reconstruction of the tombs along the Appian Way.

Francesco first sold his father's collection of antiquities to Gustavus II of Sweden, and then when he found his transactions in Italy were being looked at askance, he packed up his father's copperplates and started by sea for France. The ship was captured by the British, but because of his father's reputation the plates were restored to Francesco, who republished his father's etchings and his own in a French edition. Then the plates were used again by a French firm, the engravings being of course less distinct and clear. Finally the plates came into the hands of an Italian firm, where they were coated with steel and rebitten, and nowadays countless impressions are being distributed on thin white paper, which according to Moore "are so utterly changed and debased as to do the gravest and most irreparable injustice to the reputation of the genius who created them."

Nothing better and truer in the way of appreciation has been said of Piranesi than has been said by Arthur Samuel: "He regarded the gratification of the aesthetic sense as one of the principal functions of his own existence, and, desiring lofty emotions, turned in his search for them to noble sources. Thus it was that he loved noble effect, and one of the results of his work is the delight experienced nowadays by people who never suspect that it is partly due to him that they owe the opportunity of taking their pleasure in aesthetic ornament. Around his work is the indescribable air of intimate friendship with the antique; he found it more difficult to be a modern than an ancient, and the result is that there was produced a style peculiar to Piranesi, a

style which is at once decorative and classically pure, and no less graceful than it is ingenious; he approached his subject with knowledge, and distilled abundant treasure which he encased in honest dignity and adapted to modern usefulness."

It would be foolish to attempt a tribute to Piranesi. That has been already done many times. One can only say that he was a genius whose imagination was tempered by the standards set by his own careful study and early training, whose almost phenomenal output has been a matter for marvel, whose influence has been and still is ubiquitous, and whose etchings are wonderful. Of Giovanni Battista Piranesi, who made Goethe's phrase "Baukunst, eine erstarrte Musik" reality, who with Winckelmann revived classic tradition, who combined simplicity with nobleness and truth with imagination, who put all his life into his work and paid little attention to getting the credit his influence deserved, it can truly be said, Piranesi is the master of all engravers.

Johns Hopkins University

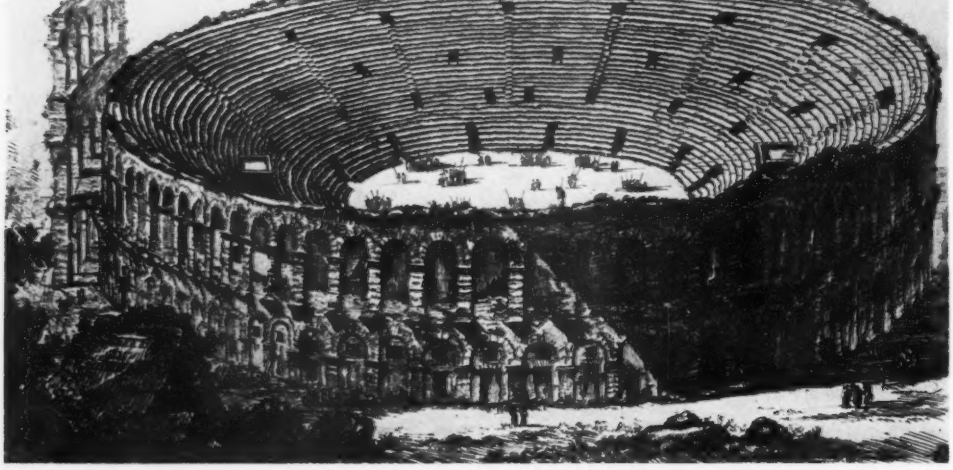


FIG. 17.—The Roman Amphitheatre at Verona, in Northern Italy.

SOME RECENT ACQUISITIONS OF THE CLEVELAND MUSEUM OF ART

GERTRUDE UNDERHILL

THE Cleveland Museum of Art has had scarcely more than a year of public life; since it was not until June, 1916, that it opened its doors to visitors. In the brief space of time that has elapsed since its inauguration, many important objects have been added to its permanent exhibits. It will be remembered by our readers that a previous article on the Cleveland Museum appeared in ART AND ARCHAEOLOGY, III, 1916, pp. 233 ff.

Among the more recent accessions is a collection of thirty-four paintings which was hung and exhibited in the museum for the first time last November. It is the gift of Mr. and Mrs. J. H. Wade, who with characteristic generosity have placed on it no restrictions as to its exhibition or distribution. The canvases were gathered with unostentatious care a number of years ago, with the result that the collection is an aggregate of old masters of high rank and individual merit. The artists represented are with one exception from different European schools.

Among the earlier paintings are a "Madonna and Child" of Frans Floris, portraits by Paulus Moreelse and Van Dyck, a genre of the younger Teniers, and an allegory of Rubens. The Rubens, shown in the illustration (Fig. 1), is entitled the "Triumph of the Holy Sacrament over Ignorance and Blindness" and is one of a series of designs for the tapestries known as the "Triumph of Religion." It is in excellent preservation, retaining its original richness of coloring.

The Turners of the collection are characteristic of two different periods in the artist's development. From the earlier period, we have the large and impressive "Carthage" (Fig. 2), while "Queen Mab's Grotto" is full of the poetic charm of his later work. A portrait of "Lady Reid," by Romney, the "Street Singer and Child," by Opie, and a fine Constable landscape round out the English school.

Isabey, Detaille, Daubigny, Delacroix, Rousseau, Dupré, Fantin-Latour, and Corot each has a canvas worthy of his name. From the group of later French artists is an interesting Degas pastel, a Monet, and a Puvis de Chavannes. The latter's "Summer" (Fig. 3) is a reduced copy of the decoration of the same name in the Hotel de Ville, Paris; but unlike other decorative studies it fulfills the requirements of an easel picture. It is full of the poetry and harmony characteristic of the artist's work.

Two interiors, akin in subject, are interesting paintings in the collection. The "Making Cakes" by Josef Israëls, is a picture of a Dutch cottage, a bit of genre bringing out strong contrasts between the woman and the young child. The "Grocery Shop," by Ludwig Knaus, that hangs by it, is a commentary on the different point of view of Dutch and German artists. The one American painting is a large "Blessed Mother," by George Hitchcock.

In sculpture, a masterpiece has been received by the museum as a recent gift of Mr. and Mrs. Ralph King.

FIG. 1.—The Triumph of the Holy Sacrament over Ignorance and Blindness, by Peter Paul Rubens. The Wade Collection.

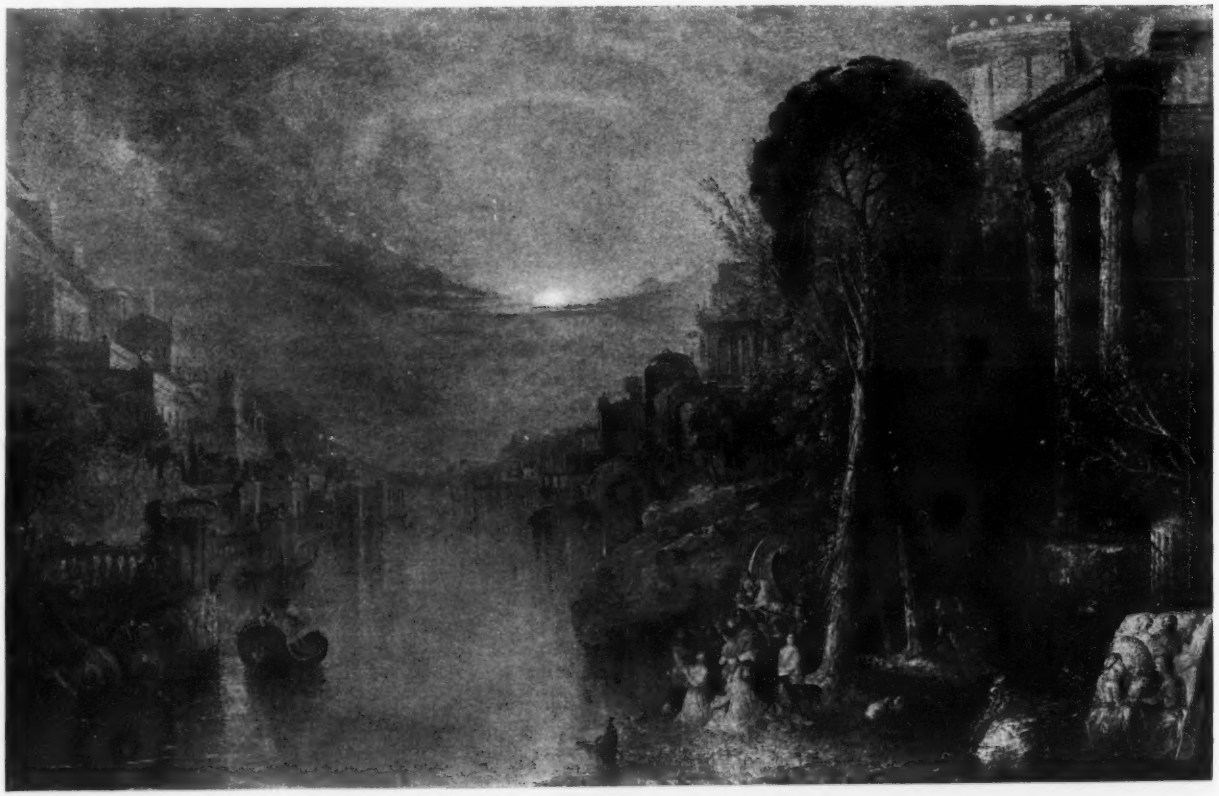


FIG. 2.—Carthage, by J. M. W. Turner. The Wade Collection.

FIG. 3.—Summer, by Puvis de Chavannes. The Wade Collection.

FIG. 4.—Dancer and Gazelles, by Paul Manship. The John Huntington Collection.

It is a replica of Rodin's "Thinker," of the same size and dimension as the statue in front of the Paris Pantheon. The Metropolitan Museum of New York possesses a smaller copy of the same subject, and the Walters Art Gallery of Baltimore has a replica. The "Thinker" is now on view in the rotunda of the museum, but will ultimately be placed in a more fitting setting, outside the building, on the broad stone platform before the main entrance. From this point the impressive figure can be seen at a great distance.

In contrast to the gigantic ruggedness of the Rodin, is a delicate little bronze, by Paul Manship, recently purchased for the John Huntington collection. The "Dancer and Gazelles" (Fig. 4) with its exquisite rhythm of line and

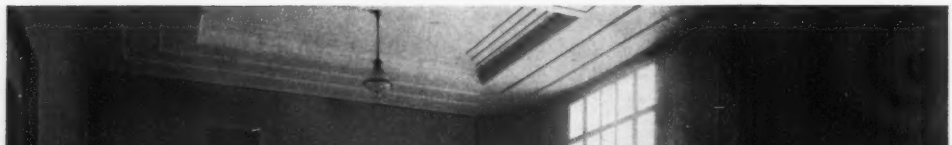


FIG. 5.—View of Gallery XI, showing part of the Worcester R. Warner Collection.

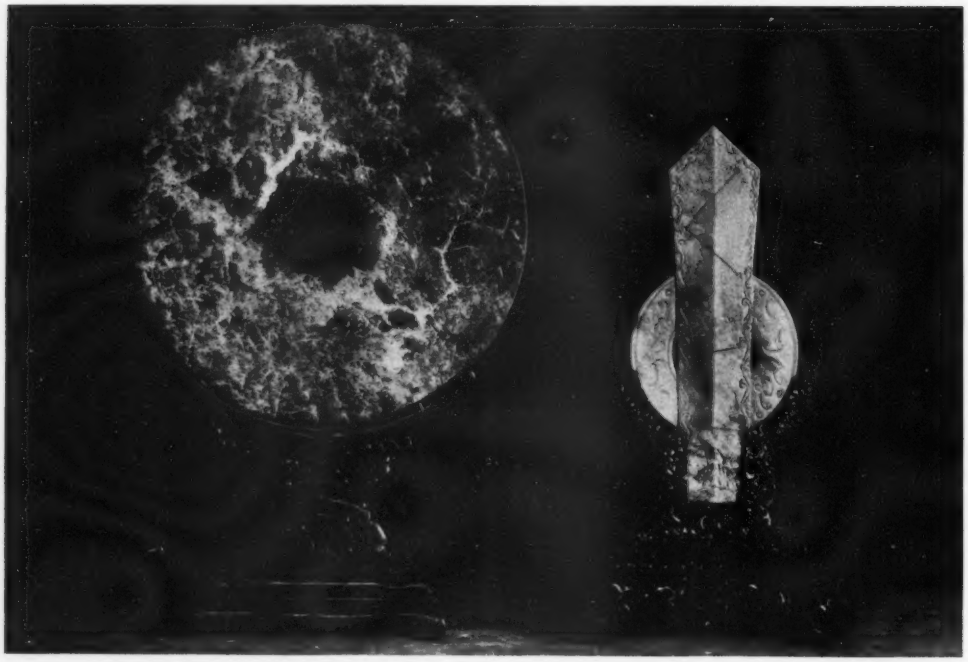


FIG. 6.—Chinese Jade of the Han Dynasty. Gift of Mr. and Mrs. Ralph King.

movement can be counted as one of the finest pieces that has come from the Manship studio. In this bronze the sculptor has linked together in subtle fashion the art expression of the Western World and the spirit of the East.

Other important objects are being purchased from time to time for the John Huntington collection. A fine bronze "Cat" has recently been added to the Egyptian collection. This is a hollow cast. It is not a votive "Cat," but is doubtless to be considered as a coffin for the mummy of a cat. The Cairo Museum has another example of this type. A granite head is also a recent purchase. This head is probably from a statue of the lion-headed Goddess Sekhmut, and is of the eighteenth dynasty.

The Oriental section has grown rapidly since the inauguration of the museum (Fig. 5). The Worcester R. Warner collection, which is still in the making, as a whole, is to include the art of China, Japan, and Korea. One marvels at the number and choiceness of the objects already collected when one realizes that they have been gathered in less than two years. The large Persian bowl was excavated at Rhages. It closely resembles the T'ang pottery of China. It is covered with a thin green and orange glaze, and is a superb specimen.

In the delicate green pitcher with a corolla base we see the Sassanian influence in China. It undoubtedly is a piece dating from the T'ang Dynasty (618–906 A.D.). From this same dynasty is also the Amida limestone statue. This benign Buddha of the Western Heavens is simple and graceful in its composition. An interesting small head from a statue is also dated from the T'ang Dynasty. This head shows the Gandharan influence prevalent in

FIG. 7.—Japanese Inro with Netsuke and Ojimi, from the collection presented by Mr. David Z. Norton.

FIG. 8.—Japanese Inro with Netsuke and Ojimi, from the collection presented by Mr. David Z. Norton.

Northern India at this time, due to the Alexandrian occupation.

The jade specimens form an important part of the Worcester R. Warner collection. A small bowl of the Ch'ing Dynasty (1644–1911 A.D.) with its exquisite carving of low relief is very beautiful. Of great interest is also an incense set of three pieces. This white jade set is probably carved from one boulder. It is beautifully polished and subtly shaped and carved. This set also dates from the Ch'ing Dynasty. The belt buckles are of various materials and shapes and do not date back of the Ch'ing Dynasty; but among them is a much earlier piece purported to be from the Han Dynasty (206 B.C.–220 A.D.). It is of a mellow, soft, brown color.

An important collection of fifty-five *inro* with *netsuke* and *ojimi* complete has been recently presented to the museum by Mr. David Z. Norton. The two pieces shown in the illustrations (Figs. 7, 8) are signed by famous lacquerers. In the first, the signature is that of Kwanshosai, the professional name for Tizuka Toyo, an artist from Tokyo of the middle part of the eighteenth century. The second piece bears the signature of Zeshin for Shibata Zeshin, a Tokyo artist of the nineteenth century. The Cleveland Museum is to be congratulated upon the possession of such fine specimens of famous lacquerers.

Mr. and Mrs. Ralph King have taken a very vital interest in the Oriental collection since its inception in the museum. Several recent gifts bear evidence of their continued interest. The Chun Yao pottery is an important Chinese product. The five pieces presented by Mr. and Mrs. King are purported to be from the Sung-Yuan Dynasty, 960–1368 A.D. They are bright blue in color with splashes of purple. Four vases of

FIG. 9.—Collection of Chinese Ting Yao Ware. The gift of Mr. and Mrs. Ralph King.

Ting Yao ware have lately been added to the important collection previously given by Mr. and Mrs. King. The case containing this pottery (Fig. 9) now holds nineteen choice and rare specimens. Two unique and rare pieces of jade of the Han Dynasty (202 B.C.–220 A.D.) are Mr. and Mrs. King's latest gift to the museum. One plain disc is exceptional in size, and the other, a speared disc, has on it interesting stellar decorations (Fig. 6).

The Cleveland Museum of Art

"Through the Looking Glass," by Arthur Crisp

ON THE FIRING LINE OF ART

W. H. de B. Nelson

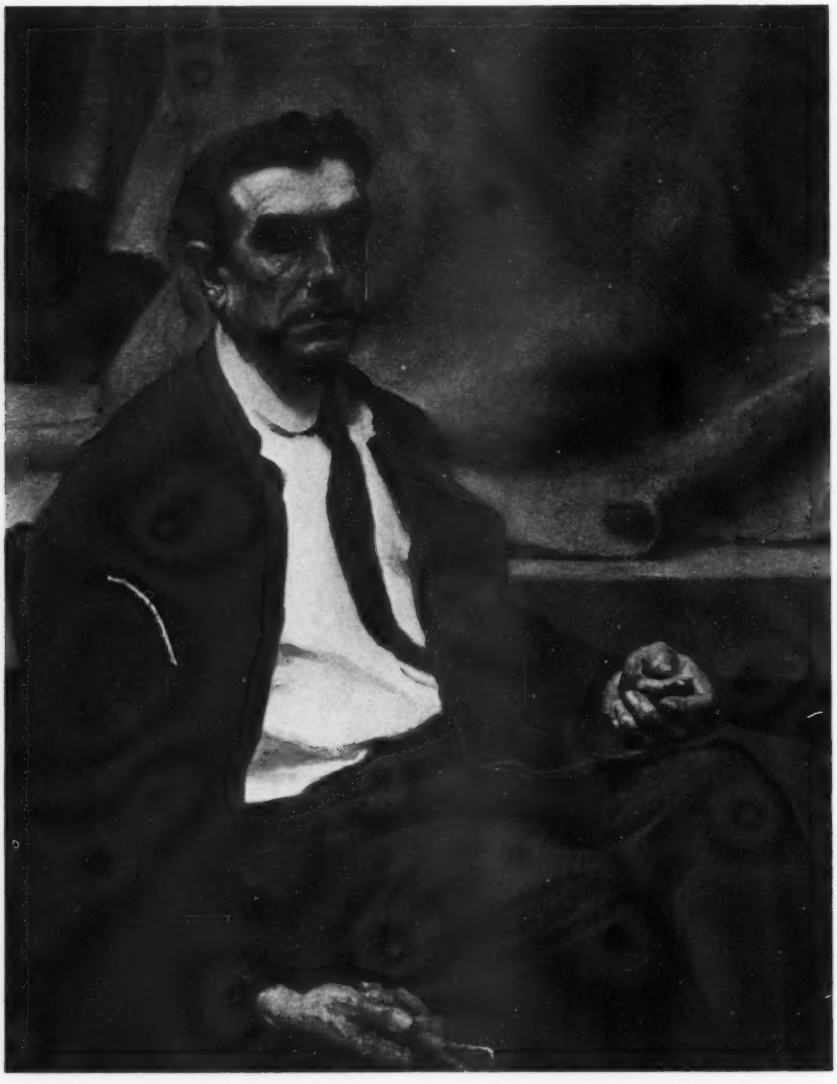
(Editor of the "International Studio")

SKILFULLY buried in very well-prepared trenches constructed on 57th Street, New York, the Academy of Design has been carrying on defensive tactics for a great number of years in support of conservative art. At first they needed no particular knowledge of strategics for there was no opposition, little acquaintance with art, and an attitude of benevolent indifference upon the part of the public toward any developments. Imitation and derivative art served every necessary purpose and that *rarissima avis*, the collector, went to Paris or London to decorate his walls. It would be premature to exclaim *nous avons changé tout ça*, for the collector who has promoted himself from *rarissima* to *rara avis* still resorts primarily to Paris or London, but there has grown up a class of art lover and art collector which, unmindful of foreign marts, pins its faith with loving fidelity to that buoyant and healthy American

ideal that believes this country capable of producing the best art along with the finest harvesting machinery—and why not? A little star heralded the advent of Christianity in the world and the faithful believe they can detect a similar omen for American art. Be that as it may, new standards of art are being sought and discovered, and the standard of revolt is more easily perceived than that small constellation which is to guide us anon to the American great masters. Meanwhile that small section of our population which devotes a fraction of its thought and leisure to the pursuit of game in the form of pictures or statuary, looks to the Academy to provide the most opulent bill of fare possible. Does it do so? To tell the truth, it does not, and consequently year after year a bombardment of the academic dug-outs takes place. In lieu of shells we witness independent exhibitions, protesting shows of the Refusés, and read innumerable letters of indignation which sweep as poison gas into the aforementioned dug-outs, but far from annihilating the enemy, they merely add to the amusement of the Passing Show, and none of that august and placid body known as the Academy, loses any sleep in consequence.

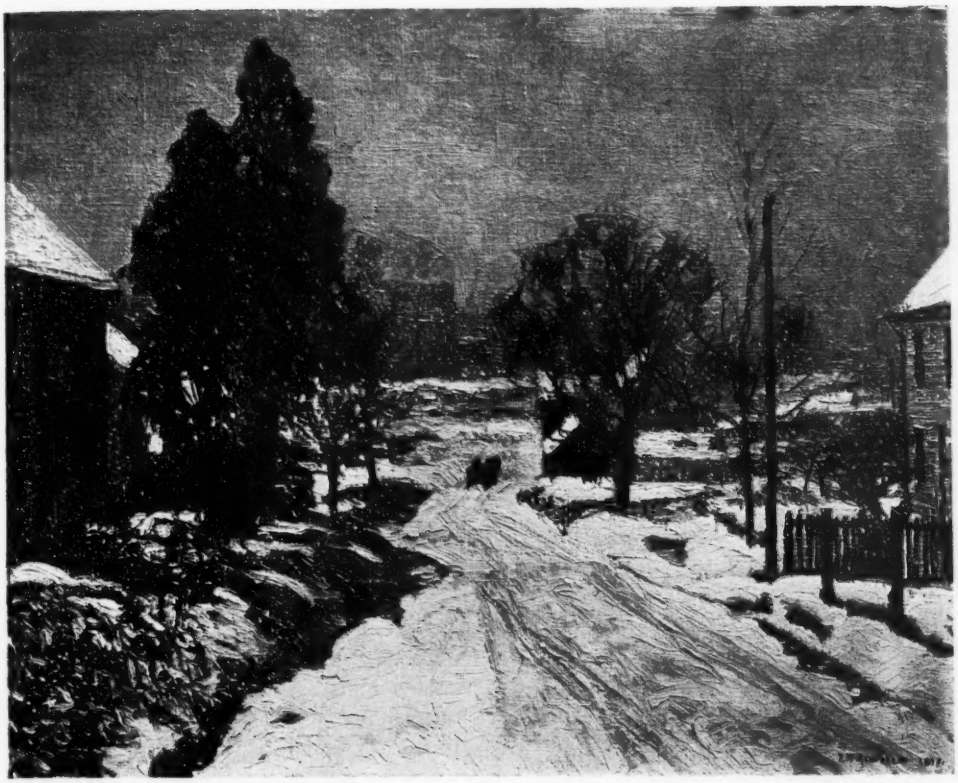
An institution so solidly entrenched as the Academy, and with its time-honored traditions, must necessarily stand for the best and the highest, but these are not conservative days, days rather of unrest and continual striving for better things. It stands to reason then that the placid productions of some of the older academicians and their friends produce a feeling of strong discontent with an institution so chary of progress. That some of our best artists contribute regularly to the spring and winter exhibitions is hardly compensation for the mass of mediocrity which assails the eye in every direction and leads one to wish that the Academy might feel disposed to admit members with more freedom from the ranks of progressive artists whose work is far removed from the facile accomplishments just referred to. In this way the Academy could advance art in this country much further, and cease to be regarded as a close corpora-

Portrait of Mrs. Antonio Barone by Antonio Barone



Portrait of the Sculptor, Bela Pratt, who died recently, by Howard E. Smith

tion extending the glad hand of welcome only to those who paint in a manner approved and practiced by so many of the academicians who pursue the primrose path of least resistance, unable or unwilling to tackle new problems or tasks of difficulty. If you can repeat a pleasing panorama of the Roman Campagna, why try to express yourself in any other way, thus exposing your canvas to possible adverse criticism which in turn might influence



"The Road to Center Hill," by E. W. Redfield

the approaching client? For art, like harvesting machinery, has its commercial aspects, with or without drapery.

The briefest visit to the independents' monster display at the Grand Central Palace should dispel any doubt that might linger as to the necessity and benefit of an Academy, and long may it continue to uphold the good traditions of art which demand knowledge, restraint, and a certain reverence which all good painters of the past have recognized as obvious ingredients in the profession.

The ninety-second annual exhibition of the National Academy of Design opened on March 17th with over 300 paintings and some 40 sculptures at the same time, and challenging but moderate attention, were shown the miniatures executed by the American Society of Miniature Painters. It is a mistake to suppose that people will transfer their gaze from large canvases to miniatures, which to receive their due should hold a separate exhibition. The public that goes to a horse show will pay scant regard to a showcase of martingales. This is not written with any disrespect for the many delightful examples shown, but from a knowledge gained by experience that pictures and miniatures cannot be enjoyed together.

The aim of every artist is to obtain

admission to the Academy and space in the Vanderbilt gallery where the best pictures are on view, a few being scattered amongst the three remaining galleries to leaven the mass and possibly to prevent overcrowding in the favored room. Whether that may be the case or not, visitors invariably congregate there to collect and regulate their impressions. Two of our premier portrait painters were there revealed in Irving R. Wiles and Louis Betts, the former with a dignified presentment of a handsomely gowned girl seated at ease upon a sofa, rich blacks and browns being deftly and cleverly handled. A full-length portrait of a goung girl in a pink frock lightly advancing was the virile achievement of Louis Betts, who has treated a difficult subject in a debonair and distinguished manner.

Large realistic renderings of snow-clad regions have long engaged the attention of American painters who have not been slow to realize the possibilities of applying vigorous methods of technique to splendid sweeps of hill, vale, or coast in winter. Such men as Elmer Schofield, now fighting in France, Gardner Symons, E. W. Redfield, Charles Rosen, John Folinsbee, and others have paid particular attention to this phase of art, so that an exhibition without a canvas by some of these men would be uncharacteristic. An unusually good study of sunlit snow was "Brook and River," by Charles Rosen, whilst Everett L. Warner gave a big rendering of the same problem in his canvas entitled "The Winding Stream." An artist of imagination who ploughs a lonely furrow in his individual expression and symbolism is Max Bohm, who carried off the Clarke prize for his "Children on the Sands," a strongly drawn and colored group in a fine sculpturesque composition.

Amongst the pictures reproduced in this article is a very striking portrait of the late Mr. Bela Pratt. Curiously enough Howard E. Smith was so influenced by his sitter that unconsciously he had depicted his rugged features and determined pose in terms of sculpture. This talented man, wrested from us in the very heyday of his life and endeavor, appears chiselled rather than brushed upon the canvas. No prize was more worthily bestowed than the first Hallgarten that fell to the painter for his excellent artistry.

New York City

CURRENT NOTES AND NEWS

News from Rome

IN the period which has passed since my previous report (ART AND ARCHAEOLOGY, IV, pp. 249–51), there have been a number of interesting archaeological developments in Rome and other parts of Italy, due partly to the systematic activity of the authorities and partly to the chance finds, connected with building operations and the like, which are never lacking in this remarkable land.

Visitors to Rome will remember the charming group of structures near the Tiber, including the round marble building known to an older generation as the "Temple of Vesta." One of the most important of these edifices, the pseudo-peripteral Republican temple, perhaps that of Fortuna Virilis or Mater Matuta, which in the Middle Ages became the church of Santa Maria Egiziaca, is to be redeemed from century-long neglect, and as I write it is being liberated from the uninteresting modern houses which had nestled up against it. The round Republican temple near the Porticus of Pompey has likewise been cleared. The recent work of the municipality in widening the approach to the city from the quarter of San Lorenzo has made clearer the character and relation of the various aqueducts, gates, and other structures about the Porta Tiburtina of the Aurelian Wall, including a hitherto unknown Republican archway. Building operations in the Villa Wolkonsky, between the Porta Maggiore (Porta Prænestina) and the Lateran, have disclosed some late Republican tombs, of the interesting type which includes a group of busts of the members of the family.

There has been renewed discussion of the project for including the Capitoline Hill in the officially recognized Archaeological Zone, and eventually liberating it from modern structures.

It will be welcome news to all who are interested in Greek and Italic ceramics that the catalogue of the painted vases in the Museo di Villa Giulia is nearing completion. It is in the competent hands of Savignoni, who has just published (*Bollettino d'Arte*, X, 1916, pp. 335–68), as a sort of first-fruits, a well-illustrated survey of the material. Although numerically inferior to the collection in London, Paris, and elsewhere, the vase collection of the Villa Giulia has the advantage of representing exclusively the finds from a limited homogeneous area, the territory of the Faliscans. It has a fair number of imported vases from sixth and fifth century Athens, with a few good specimens of other Greek fabrics; and it is rich in the less refined, more florid and sometimes more expressive products of the Faliscan potters themselves. Della Seta's catalogue of the museum's incomparable collection of architectural terra-cottas from Latium and the Faliscan territory may likewise be expected to appear at no distant date.

The excavations at Ostia have been progressing steadily, and now comes the

news that Dr. Calza has returned from his military service to resume the direction of this work and to prosecute it with a larger staff of workmen than before. At Ostia it is perhaps less the individual finds than the whole picture of the ancient civilization that matters; still one's desire for new things has been met by a remarkable marble altar with figures in low relief, dedicated early in the empire to the street Lares; by a double door of stone, made in imitation of a wooden or metal original, and adorned with representations of fasces and of the four seasons; and by a couple of inscriptions in honor of official personages. The unique group of four small temples on one large podium, to which I called attention ten years ago (*American Journal of Archaeology*, 1907, p. 55), has been fully investigated and well published in the *Monumenti antichi dei Lincei*, Vol. XXIII. The important discoveries having to do with the type of dwelling-house prevailing at Ostia, to which I alluded in the previous report, are now accessible in Calza's article in the same volume of the *Monumenti*. This will form the starting point for all further discussion of the subject, and it is interesting to observe how all unknowingly it carries on, and is in turn supplemented by, the investigations of an American scholar (Miss M. C. Waites, in *Classical Philology*, IX, 1914, pp. 113–33).

News of the finds at Pompeii continues interesting, and the literature on that Campanian town has received one highly important addition. A detailed article which Della Corte has published in the new journal *Neapolis* contains all the evidence available as to the people who lived in the various houses. The election notices are invaluable here, owing to the practice of the influential Pompeians of telling the public which candidates they supported by means of painted notices on the exteriors of their houses. These sometimes occur three or four deep, on successive layers of white paint; and they give not only the names of the candidates but also those of their supporters, i.e., the dwellers in the respective houses. Della Corte's article is more than a sort of directory, for he has succeeded in tracing a considerable amount of the official and social connections of many of the families. Thus we are nearer than we were before to knowing something of the Pompeian people themselves.

The Roman papers announce important discoveries of sculpture at Tripoli and Cyrene, concerning which we must await further particulars.

In conclusion, it is proper to note that the traditions of Rome as an archaeological and historical center are being upheld at the present time. The fine new library of the British School in the Valle Giulia, between the Museo di Villa Giulia and the Villa Borghese, has been opened to scholars, and thus it is possible, *inter alia*, to consult the books which Thomas Hodgkin used for writing his great history of "Italy and Her Invaders," this valuable collection having been presented to the school. It seems indeed as if the investigations of the Italians themselves had never been so active, so well directed, or so skilfully

conducted, as at the present time: this too at a moment when the first care of the authorities is the fundamental one of preserving from harm the priceless treasures in their keeping.

A. W. VAN BUREN

American Academy, Rome

Stone Implements in Northern Shan States

A BRITISH forest-officer who was recently touring in North Hsenwi, the little-known territory in the Northern Shan States between Burma and China, came across stone axes and other implements which must have been used by the Palaung, Shan, and Kashmir tribes, who alternately fought with each other and held sway over the beautiful hills and valleys which seem at one time to have supported a considerable population. He came across stone implements in various localities which show that the tribes were in touch with the neolithic races. Communications in this country are difficult and it is quite possible that stone implements may have remained in use by primitive races long after metals had been substituted for them in more accessible parts of the world. There are interesting limestone caves in these hills, and, if they are ever thoroughly and scientifically investigated, it is quite possible much may be found which will increase our knowledge of how the wild tribes of prehistoric times lived, of which very little can even be surmised at present. At Lungkiang a deep shaft was pointed out where Chinese in former times dug for copper, and near this place was shown a spot where some fifty or sixty years ago a Burmese army—the last that was ever sent by the Burman king to reduce the Shans to subjection—came to an inglorious end from effects of famine and cold climate perhaps as much as from the arms of the Shans. More limestone caves were found, said to have similar characteristics to those existing in the United States of America and Europe, and it is to be hoped when they can spare an officer to investigate these places, that the Burma Government will send one. In the Kafna district some hot springs were met with, said to be held in veneration by the Chinese who make an annual pilgrimage to them for two or three weeks in February. They may perhaps do some bathing and possibly some praying, but most of the time is said to be spent in drinking, smoking opium, now forbidden in China, and gambling. The Shan chief keeps a police guard there during the period of the festival, and order is generally maintained. At Mongya, a day's march from the Salwin River, there is a small stream which has long been famed for its gold. No statistics of the amount recovered are kept, but the Kashmirs and Shans say that "in a few days," which may mean two or three, or a fortnight, that they can generally recover gold weighing a tola, which they can sell for about £2 to traders.

F. N. BURN

Dalla P. O., Lower Burma
British India

BOOK REVIEWS AND NOTICES

The Woodcarver of Salem. By Frank Cousins and Phil M. Riley. Boston: Little Brown and Company, 1916. Pp. 20+168. Illustrated. Limited edition. $7.50.

The need of a popular book dealing with the beautiful old houses of Salem, Massachusetts, and with Samuel McIntire, the designer of so many of them, is very well met by the present volume with its appetizing title. One of the authors, Mr. Frank Cousins, has made a lifework of photographing old Salem; the other, Mr. Riley, was formerly architectural editor of "Country Life in America," and evidently knows how to whet and satisfy public anticipation. McIntire's personality, unassuming and honest, lends interest to the text, which combines the character sketch with the narrative biography and the description of the buildings. Two representative houses are discussed fully, while the notable features of others are brought together in chapters on such subjects as doorways and mantels. Other chapters deal with McIntire's designs for public buildings, and his works of sculpture, which are among the most interesting of our early efforts in that art. The illustrations naturally assume a large importance. Over one hundred and twenty-five full-page plates of half-tones, many of them with two or more views on a page, suffice to give a very just idea of the beauty and variety of McIntire's work. Its value, as among the richest and most delicate of our post-Colonial architecture and decoration, cannot fail to be recognized by everyone. In praising it, to be sure, the authors' zeal occasionally carries them somewhat beyond the sober truth, as when they say, after acknowledging McIntire's indebtedness to Sir Christopher Wren and the Adams in England, "His designs are more chaste and classic than those of Wren and Gibbons, more original and imaginative than those of the Adam brothers." The text also includes certain other statements not wholly correct, for instance, that in McIntire's day, "every architect was primarily a craftsman, a carver, a joiner, a housewright, as well as a designer." Aside from important amateurs like Jefferson, this leaves out of account the self-trained designers like Bulfinch and Thornton, to say nothing of the men of regular professional training like Latrobe. Such errors, however, will disturb but little the lover of old things, who cannot fail to derive pleasure from this book if he is fortunate enough to secure a copy. F. K.

The Practical Book of Early American Arts and Crafts. By Harold Donaldson Eberlein and Abbot McClure. Philadelphia: Lippincott Co., 1916. Pp. 339. $6.00.

In this attractive manual the authors attempt for the first time a comprehensive treatment of Colonial handicraft. Silver, pewter, glassware, needlework, and pottery all fall within its scope, which includes also such of the lesser-known arts as manuscript illumination and decorative painting. In each of these lines there lies at the basis of the authors' treatment some special publication by one of the pioneers of historical research in American art, such as the late Edwin Atlee Barber for pottery, Frederick William Hunter for glass, and Henry Chapman Mercer for illumination. There is also interesting new material, however, and the information hitherto scattered in periodicals, pamphlets, and monographs is now made conveniently accessible to the larger public. Descriptions of methods of work and types of objects, out-

lines showing the periods of development and the dates of individual craftsmen are useful features. Some errors and omissions are natural in view of the youthfulness of the whole subject, but these do not greatly injure the practical value of the book, which is well fitted, above all by its illustrations, to serve as an introduction and work of constant reference. F. K.

Six Lectures on Architecture. The Scammon Lectures at the Art Institute of Chicago. By Ralph Adams Cram, Thomas Hastings, and Claude Bragdon. Chicago: University of Chicago Press, 1917. Pp. x + 172. $2.00

If ever a man touched any subject *con amore* it is invariably true that Mr. Cram so touches Gothic art. He and his subject mutually dignify each other. Among a host of notable results are the many phrases which he uses in regard to his subject, every one a perfect amalgam of clean-cut instruction, illuminating comment, and profound reverence, the consequent result to the reader being true inspiration. In the present case it is more than Gothic art that is illumined, namely, the value of culture to the state, as over against the corroding effects of *Kultur*. These pages are the sort of inspirational writing which may be put with safety into the hands of a beginner in the subject. Not less are they the sort which those who have grown old in it will read gladly—a sort of lifetime résumé. It is no more possible to compress their substance into a few so-called critical paragraphs than it would be possible to compress Pater's essays on Notre Dame d'Amiens and Vezelay, two of the finest bits of writing ever done on the "Mistress Art." They, with Ruskin's "Seven Lamps of Architecture" and Viollet-le-Duc's "Discourses," make up a small company, *sui generis*. Dante's famous words, in this connection, are applicable to Mr. Cram's "The Beginnings of Gothic Art," and "The Culmination of Gothic Architecture," "sixth amid so much wisdom."

Utterly different in point of attack but not less worth while are the other four lectures which make up this admirable book. Few are the men who can weave definitions as clear as those of Mr. Hastings, yet keep them free of the taint of forbidding intellectuality and dryness. Just read what he says of architecture vs. engineering, pages 74, 75; of that all-essential yet illusive thing called "scale," pages 92, 93; of copying vs. creating in respect to mediæval Gothic in which the workmen "praised God with every chisel-stroke," and in respect to modern architecture wherein the laborers' "one intent is to increase their wages and diminish their working hours." What is said on these, and kindred matters, is not only to the point, but it is to points in which more men are interested than is generally suspected, let alone granted. One passage shall be quoted. It should be spread far and wide against the time peace comes, and the restorer will begin the final destruction of what German shells have wrecked at Reims, Arras, Louvain, Ypres, Malines, Senlis, Soissons, and many more.

"And when . . . . the great monuments of history that have survived the ages are subjected to the onslaught of modern armament, let us hope that they may not be further subjected to the work of the architect who would fain restore them in the style which has passed and so rob us of all that is left."

In the final lectures of this volume, Mr. Bragdon deals with the subject from still another angle—the whole book glows with personality in the sense of style—and gives us not only

a discourse upon the specific art of architecture, but discourses also upon *art*, always a far more difficult thing to do. Almost anyone with fair intelligence and good diligence can write interestingly about specific aspects of a particular art. To write helpfully and simply about specific aspects of a particular art, and at the same time enlighten the reader about *art*, over and above and inclusive, is a rare accomplishment. It is just this which Mr. Bragdon does. It is not so much that new ideas are broached as that old ones, required to be known for the common good, are set forth with that twofold force which comes of good writing based on clear, strong feeling.

It is to be hoped that this book will have a very wide circulation, not only among professional men but among laymen, because it is enlivened through and through with passages of utmost common-sense, imagination and charm, as shot-silk is enlivened with golden threads. From cover to cover the doctrine is one greatly needed in these days. It rests on the promise that all great architecture—architecture which ultimately shall become an active agent for the furtherance of culture—must have soul or spirit as well as body. It is doubly convincing to hear this doctrine from the lips of preëminently practical living men. Best of all, it is inspiriting.

ALFRED M. BROOKS

Indiana University

Joseph Pennell's Pictures of War Work in England. With notes by the artist and with an introduction by H. G. Wells. Philadelphia: J. B. Lippincott Co., and London: William Heinemann, 1917. Fifty-one illustrations on separate pages (17 full-page, 34 half-page). $1.50

These fifty-one splendid plates are reproductions of a series of drawings and lithographs of the munition works in England made by Joseph Pennell with the permission and authority of the British Government. The artist in a short preface tells how he got the permission to visit the munition plants. Mr. Wells in his four-page introduction interprets Pennell's drawings as the "splendors and immensities of forge and gun-pit, furnace and mine-shaft," that rob man of dominance. "He leaves it for you to draw the obvious conclusion that presently, if we cannot contrive to put an end to war, blacknesses like these, enormities and flares and towering threats, will follow in the track of the tanks and come trampling over the bickering confusion of mankind."

All of the drawings in their hugeness, do belittle mankind, but do at the same time, Mr. Wells to the contrary notwithstanding, bespeak the master mind of man. "Pennell" is written small on every drawing, but there is a dash in all his work that serves as a signature. It is hard to pick out particular drawings, but there is special power and *verve* in V, "From the Tops of the Furnaces," and VIII, "The Great Tower. Pig-Iron." XXVII, "The Old Shipyard," is sketchy but very effective; XXVIII, "Munitions River," a daring effect in black and white; XXXVI, "Bringing in the Gun," has something in it of Piranesi's *Carceri d'Invenzione;* XLVII, "Peace and War," shows munition factories on both sides of a small river, an old abbey in the background and an aeroplane soaring above it; LI, "Shot," the shot-tower thrown into relief by shooting searchlights; L, "The Great Chimney: The Motor Park," is a brilliantly executed blur, and the author's favorite of the lot, one suspects. The book is full of delightfully awesome drawings. R. V. D. M.